

**ILLUSTRATIONS FOR APPRECIATING TRADITIONAL
STORIES FOR PRIMARY SCHOOLS IN NYAKAYOJO
DIVISION, MBARARA MUNICIPALITY**

**TWIKIRIIZE Alfred
16/U/13540/GMID/PE**

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DECLARATION

I TWIKIRIIZE Alfred, hereby declare that this guide book is my original work and has never been submitted to any other University/tertiary institution for the award of any academic qualifications.

Signed.....

TWIKIRIIZE Alfred

16/U/13540/GMID

Date.....

APPROVAL

This guide book has been submitted to the board of examiners with our approval as the University supervisors.

Signed.....

SSENYONDA Deusedit

Date.....

Signed.....

MUGYENYI Gyaviira

Date.....

DEDICATION

I dedicate this book to my beloved wife, Mrs. TWIKIRIIZE ASAASIRA Irene for her moral, spiritual and financial support, my parents Mrs. MUHUUMUZA Jane and the late Rev. MUHUUMUZA George for laying the foundation stone and for their moral and spiritual support.

I also dedicate this book to my beloved children SINGIZA ASAASIRA Ebenezer and AKATUSINGUZA Testimony Eleazar.

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May the Lord God reward you abundantly!

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ABSTRACT

The purpose of this study was to improve the appreciation of traditional stories using graphical illustrations for primary school pupils in Nyakayojo Division, Mbarara Municipality. The study was guided by the following specific objectives:

(1) To find out the traditional stories told to primary school pupils in Nyakayojo Division, Mbarara Municipality. (2) To examine how primary school pupils in Nyakayojo Division, Mbarara Municipality appreciate traditional stories. (3) To produce graphical illustrations that clearly explain the selected traditional stories for primary school pupils in Nyakayojo Division, Mbarara Municipality. The study used a Cross Sectional Research Design, six (6) teachers and thirty six (36) pupils were purposively selected to participate. The schools that were used included; Nyakayojo Primary school, Nyamiyaga Primary school, St. Boniface Primary School, Exodus Primary school, Bugashe Primary school and Katukuru Primary school. The story of the formation of Lake Nyabihoko in Ntungamo district was selected among the many stories told because of its popularity among pupils in schools. Using different approaches a number of sketches were developed to reconstruct the story. The sketches capturing different aspects of the story were developed into illustrations and taken back to the population in the locality plus pupils and teachers in the selected schools. This population observed that the illustrations were clearer and explained the story well. It was concluded that the use of graphical illustrations to tell the stories clearly simplify and make the traditional stories more interesting than using and reading mere text. The conclusion therefore supports the researcher's argument that the use of graphical illustrations to tell stories is an ideal way of making traditional stories more interesting and understandable to the young people.

CHAPTER ONE

INTRODUCTION

1.0: Overview

This research examines the kind of graphical illustrations existing and used for telling stories to children at Primary school level from which the researcher explored and developed possible alternative graphical illustrations. The exploration was through studio experiments using spot imaging approach and appropriate colour codes to enrich the artistic qualities for improving the understanding levels of traditional storytelling among Primary school pupils in Uganda and the selected schools included Nyakayojo Primary school, Nyamiyaga Primary school, St. Boniface Primary School, Exodus Primary school, Bugashe Primary school and Katukuru Primary school.

1.1 Background of the study

Traditional stories include Classical, Modern and Contemporary stories. They are those stories in which certain elements, the core theme in particular, remain unchanged and that are transmitted in a form of cultural inheritance, from one generation of kin to the next (Kathryn, Nancy, Craig, & Chris, 2005). Story telling is the art of having clear and distinct view of an idea. Since time immemorial stories have been told to people of all races including the children; formally and informally (Rochman, 1993 and Dominique, 2006). Even before modernity traditional stories had been told to people (Mercy, 1995). They are basically indigenous stories that have been told to people of all ages and of different forms such as folktales, legends and myths.

Story telling helps in passing along core values or character traits. Poems, riddles, folktales, metaphors, music and proverbs as components of stories and oral literature generally, were central in informing the young about marriage, work, customs and how to behave in society (Vespia, Sauer & Lyddon, 2006). While story telling has been told to generations through oral literature and understood for so long, it can also be transmitted and made clearer with the use of visual illustrations today.

An Illustration is a decoration, interpretation or visual explanation of a text, a story, concept or process, designed for integration in published media, such as posters, flyers, magazines, books, teaching materials, animations, video games and films (Irma, 2002). It is a drawing, painting or printed work of art which explains, clarifies, illuminates, visually represents, or merely decorates a written text, which may be of a literary or commercial nature. Aesthetically pleasing illustrations can help to clarify the text or story including traditional stories and provide opportunities for discussions in which the key vocabulary can be exploited. It is the act of having clear and distinct view of an idea that helps users to understand natural, historical events or objects. For example, Savoury (1958) a West African writer says that pictures in this case illustrations, help children in grounding their thoughts and feelings and are alternatives to real objects. He suggests that visual aids that are good for teaching history such as pie charts, post cards, diagrams, maps, filmstrips and real objects help in depth the understanding of such lessons by the pupils. He therefore adds that they make the lessons attractive to them there by arousing their attention thus motivating them to learn.

Globally, every culture has got its own stories that are conveyed through story telling for communication, education and entertainment. These stories in which illustrations can be done, cut across all areas such as religion, politics and social economical life (Carol, Pamela, and Lynda, 2009). See figure 1 below, exemplifying illustrations from the Bible, Old Testament, Genesis 22:12, where Abraham was about to sacrifice his son Isaac.



Figure 1.1: Abraham about to sacrifice Isaac. **Good News Bible, Second Edition.**
August, 1994.

Source:<https://www.google.com/search?q=images+of+abraham+sacrificing+Isaac>

Much as stories were told to and by our great grandparents, they are still being told to young children today and especially in primary schools (Carol, Pamela & Lynda, 2009). The use of stories and storytelling in language education is well attested and a sense of story as a prerequisite to learning. Barton & Booth (1990) claimed that stories are the most effective means of establishing that great line in education known as rapport. Naturally people like hearing stories, putting themselves in the place of characters and telling and re-telling stories. Stories are helpful to convey society's culture, values and history in form of legends, fables, myths and real life experiences. Storytelling is used to present or demonstrate processes; introduce ideas, challenges learners or illustrate abstract concepts such as life, honour wisdom and courage. On the other hand, illustrated stories can give more body to a story as one image can tell more than a thousand words. Story telling promotes creativity and critical thinking as well as confidence, fluency in speech, listening, reading and writing skills for both the teller and the recipient. It

develops imaginative skills and inquiring minds and provides opportunities to transfer learning, deepens understanding of concepts and retains information. By capturing the attention and interest of the learners, storytelling boosts the teacher–learner relationship and makes the instructional process lively and interesting (Active Teaching and Learning guide, 2014).

Among the European schools, it has always been said that the spoken word especially for a traditional story has been and still is the most frequently used and most important mode of communication (Ellen, 2016). See figure 1.2 below exemplifying a Nursery class of European children listening attentively to a traditional story:



Figure1.2: European children being told a traditional story, 2017.

Source:<https://www.bing.com/images/search?q=%3a+european+children+being+told+a+traditional+story%2c+2017.&id=5439FB662BBA636DED4172>

In America, folktales can be used to help children develop strong reading skills, study other cultures, model positive traits, passing a long core values, share common history, reinforce cultural values or highlight important traditions (Margaret, 2017:1). Figure 3 exemplifying a Nursery class of children listening attentively to a traditional story:



Figure1.3: American children being told traditional story, 1942

Source: <https://c8.alamy.com/comp/MA206B/american-aid-to-britain-life-at-syston-court-nursery-the-sara-delano-roosevelt-home-gloucestershire-england->

Colin (1990) says that American folktales instil the virtues of forgiveness, kindness and love. He adds that traditional story books should be illustrated with pictures of objects, people or animals accompanied with verbal messages that the child will soon learn to repeat (Raul,2001). Aesthetically pleasing illustrations can help to clarify the text or story including traditional ones and provide opportunities for discussions in which the key vocabulary can be exploited films (Irma, 2002).

Apart from conveying the message through the spoken word on American traditional stories worldwide, there have been other means such as through written texts and illustrations. Stories can be illustrated through songs, along with musical accompaniment on a certain instrument which eases its understanding by the audience (Mallan, 1991 and Mandy, 1999). Through motions, gestures, rhythms and beats in a musical composition, the message in a story can be told and passed on to the recipients. Robert Gwathmey in an illustration See figure1.4 portrays musicians conveying a message to the audience through gospel music.



**Figure1.4: Country Gospel Music (1971), Robert Gwathmey
Dintenfass Gallery, New York**

Therefore, some artists who would be called folk musicians by foreign music enthusiasts are just as accurately called storytellers. Their roles are often as much spiritual teachers and exemplars, or healers, for which the stories and music are vehicles, as well as historians and tradition-bearers (Tim, 2004). It is through story telling with illustrations that the young learnt from the old people when they were taught skills, values and knowledge for their upbringing from childhood to adulthood.

Among the Asians, folktales can help children to appreciate the reality of human diversity. At the same time, the common elements in folktales may serve to increase children's empathy with people of other cultures.

From time immemorial, storytellers have passed down tales to be shared by the members of a community-some purely for entertainment and others used to transmit a society's customs, attitudes, values, and even philosophies of life, to the next generation. Folktales "allow learners to experience one of the ways a society develops a sense of moral behavior in its children." Children today can learn from this rich literary heritage, which

provides both a window into other cultures, and a mirror that allows viewers to reflect more clearly on aspects of their own culture (Carol, Pamela, and Lynda, 2009). Similarly the Chinese children are told traditional stories for harmony, benevolence, righteousness, courtesy, wisdom, honesty, loyalty, and filial piety (Sarah, 2010).

Figure 1.5 below exemplifies a Nursery class of Chinese children listening attentively to a traditional story by their teacher:



Figure 1.5: Chinese children being told a traditional story, 2016

Source:<https://www.bing.com/images/search?q=images%20of%20chinese%20children%20being%20told%20a%20traditional%20story%20by%20a%20teacher>

In the traditional African setting it is common to have a family gathering before and after supper time in order to listen to stories, riddles, folktales and proverbs told by the elders and the young also participating in the discussions. Stories reveal past experiences which are interpreted to the members in order to build and map the future (Krajick, 2003:46-55). The wisdom embedded in traditional stories can have impacts that motivate an individual to create his/her path to greatness (Paul, 2015).

There are many traditional stories that have become vital for human grooming over time (Masagazi, 2015). Interestingly also like in America, African storytelling is synonymous

with songs, chants, music, or epic poetry, especially in the bardic traditions. Stories may be chanted or sung, along with musical accompaniment on a certain instrument. Therefore some who would be called folk musicians by foreign music enthusiasts are just as accurately called storytellers - their true roles are more profound, as their names reflect: bards, ashiks, jyrau, griots amongst many more. Their roles in fact are often as much spiritual teachers and exemplars, or healers, for which the stories and music are vehicles, as well as historians and tradition-bearers (Tim, 2004). Nsubuga, Mujuni, and Kabonge,(2012:58) assert that, African traditional stories too are central in teaching children about various ethnic groups such as Nilotics, Bantu, Nilo hamites, Arabs and their various settlement patterns.

Apart from highly documented and illustrated history from the early civilized regions of the Mid East- Egypt such as the Great Sphinx, Giza 2600BC, for several generations stories from Africa have traditionally been passed down by word of mouth (Aaron, 1998). Often, after a day's work, the adults would gather the children together by moonlight, around a village fire and tell stories. This is traditionally called Tales by Moonlight. Usually the stories are meant to prepare young people for life, and so teach a lesson or morals against vices such as greed, jealousy and dishonesty. Through traditional stories in form of folktales children are told about the evolution of man, refer to figure 1.6 (showing the relationship of man and the monkey) life of ancient people and their cultural activities such as hunting, dancing and marriage.



Figure1.6: Monkey Men

Source: <https://www.google.com/serch?q=thatdiscovery+of+fire&ie>

According to Twinomujuni, Twinomuhangi, Munywa and Ajur,(2013: 46-48), the traditional stories, folk tales and myths serve as means of handing down traditions and customs from one generation to the next in Africa. The stories in this way help to tell the children out the distinctive and social organization based on culture and customs. For example in the East African setting, children are taught that the people were organised in social units of clans, lineages and communities. Traditional stories help to tell the children about the distinctive social organisation based on culture and customs. For example on family and clan, children are taught that the people were organised in social units of clans, lineages, communities and families. There were only extended families with the Head. Marriage was customary and would only take place after payment of bride price. Grown up boys would be initiated into manhood through circumcision and naming was usually immediately after birth depending on prevailing circumstances or on ancestors –all relating to the clan, tribe and ethnic group that the child belonged to. See figure 1.8 below exemplifying how young boys were initiated into marriage by the elders.



Figure1.7: Initiating the young boy into marriage (Unknown country)

Source: <https://www.google.com/serchtz=1C1AKH>

Death and burial were also major cultural events where the former was attributed to witchcraft and rituals would be performed accordingly. Religiously everyone believed in Supreme Being (God) and the spirits (Twinomujuni, Twinomuhangi, Munywa and Ajura, 2013).

In Uganda today, the methods of telling of traditional stories to children have significantly changed as most of the stories have been recorded down in books for example the stories of Ishe Katabazi (Katiti, 2004) and the story of Kintu; the first Muganda on earth (Nsubuga, G. Mujuni, E. and Kabonge, J. 2013). All of them with rich educative information.

Conversely other stories like ‘Isaza the king of Hell’ (Gumikiriza, 1967) have been put online /internet and accessing them by primary school children has been made very easy. Recently the Uganda international cultural fair, a fete that celebrates Africa’s diverse heritage including poetry and storytelling, was held from 21st-28th September, 2018 at the Uganda Museum, in Kampala is also online now with illustrations to describe about what took place.

The aim of the event was to foster cultural unity and encourage the young generation to appreciate and love their culture, preserve diverse cultures. It was also to make Uganda such a unique country, with unique living, appreciate and explore diversity of cultures alongside their own, platform to learn from each other's cultural heritage. At the end participants advanced that culture still remains vital cog in this day and age that defines Ugandans to the rest of the world (Nsubuga Denis, 2018)

See figure1.9 below exemplifying how Karimojong decorated their bodies during the event:



Figure1.8: Dodoth women wearing necklaces during the Karamoja Cultural Festivals. Kampala, Uganda

Source: New vision, 21st September 2018

Nsubuga, Mujuni, & Kabonge (2013) observe that in Uganda, the story of origin of people in every district is different from each other. It is said that many years ago, there were not many people in Ugandan districts as today. There were some people who were the first to live in the districts however with time they were joined by other people. These tribes came from different regions and countries where each tribe has its unique culture. For example whereas some are cattle keepers, others grow crops.

There have also been several versions of traditional stories about the origin of people and their culture in Uganda. The traditional stories such as the story of the spear and the bead in Uganda often convey a moral lesson or caution against greed and other vices. The

story is about the leadership of two brothers Gipir and Labongo of two tribes who were both strong and brave but often quarrelled among themselves (Gumikiriza, 1967). Such interesting stories have been told and recorded through written documentation by the various writers as story tellers which would help in passing along core values or character traits. Too, stories are central in informing the young about marriage, work, customs and how to behave in society and also how to provide abstract truth about life hence working as a medium for communication, education and entertainment (Masagazi, 2015).

It is evident that most of these Ugandan Traditional Stories are told through written books to primary school children in Mbarara Area where Nyakayojo division is situated. The texts in the books are often times lengthy in terms of content and with complex vocabulary. They are scanty if at all illustrated with pictures. These kinds of books may be hard to appreciate for the young children.

1.2 Problem statement

Whereas there is abundant usage and relevance of traditional Stories in education for the children especially the primary school goers, there are minimal use of still graphical illustrations in written Traditional Stories for primary school children for example in Nyakayojo Division, Mbarara District. This has led to boredom as the stories are being told to learners, lack of liveliness in class causing little interest and consequently leading to insignificant and sometimes no understanding of the message. Yet the content of the stories would be of great importance on children's development of communication skills. Therefore there is a need to make the stories more real and meaningful through use of graphical illustrations so that learners can easily understand them.

1.3 Purpose of the study

To produce graphical illustrations through studio experiments based on traditional stories told to pupils in primary schools in Nyakayojo Division, Mbarara district.

1.4 Specific Objectives

The study was guided by the following specific objectives;

- i. To find out the traditional stories told to primary school pupils in Nyakayojo Division, Mbarara Municipality.
- ii. To examine how primary school pupils in Nyakayojo Division, Mbarara Municipality appreciate traditional stories.
- iii. To produce graphical illustrations that clearly explain the selected traditional stories for primary school pupils in Nyakayojo Division, Mbarara Municipality.

1.5 Studio Guiding Questions

The study was guided by the following research questions:

- I. What are traditional stories that are told to primary school pupils in Nyakayojo Division, Mbarara Municipality? To be satisfied by Questionnaires, Interviews and Documentary.
- II. How do primary school pupils in Nyakayojo Division, Mbarara Municipality appreciate traditional stories. To be satisfied by Interviews and Documentary.
- III. How can graphical illustrations that clearly explain the selected traditional story for primary school pupils be produced? To be satisfied by studio experiments, Questionnaires and, Interviews

1.6 Significance of the study

It is hoped that the study will be beneficial in the following ways and to the people;

The pupils in primary schools will find the graphically illustrated stories (message) simplified, lively, enjoyable and interesting as the story is being told to them by the teacher.

Teachers will use the findings as references in classrooms and spend little time on telling stories to bring out the real picture into the minds of learners since much will be seen with their naked eyes.

The primary school administrators such as the Head teachers, the Inspectors of schools, District Education Officers will use the findings as an instrument for reference and improving planning in education policies and implementations.

The researcher hopes that the study will form basis for further research by University students and other Researchers which will lead to the generation of new ideas for the better and more efficient management of teaching. This will not only be in

Primary schools but also in other levels such as Secondary and Higher institutions of learning.

1.7 The Scope

The parameters in this study were according to the Geographical scope, Content scope, and Time scope.

1.7.1 Geographical Scope

The study was conducted in Nyakayojo Division, Mbarara Municipality, Mbarara district in Ankole western Uganda where the researcher had identified a good number of schools that included Nyakayojo Primary school, Nyamiyaga Primary school, St. Boniface Primary School, Exodus Primary school, Bugashe Primary school and Katukuru Primary school. Nyakayojo Division too is in the proximity of the researcher and therefore would find it easy for the researcher hence easy to reach the respondents. The Division is found in the West of Mbarara Municipality along Mbarara Kabale road.

1.7.2 Content scope

The study was centred on the study variables which are Illustrations and Traditional Stories. Emphasis was put on the types of Illustrations that are made out of wood, metal, pencil, pen and ink onto the surface of a smooth level plate that may be used during traditional storytelling. As regards the first objective of this study which was to find out the traditional stories told to primary school pupils in Nyakayojo Division, Mbarara Municipality and it was found out that the most common story among the Primary School children was The Formation of Lake Nyabihoko.

Also on objective two the study sought to examine how primary school pupils in Nyakayojo Division, Mbarara Municipality appreciate traditional stories.

On objective three, the study explored and produced alternative Graphical Illustrations through studio experiments intended to enrich the artistic qualities in this art in view of objective three which was to produce Illustrations that clearly explain the selected Traditional Stories for Primary School Pupils in Nyakayojo Division, Mbarara Municipality.

1.7.3 Time Scope

The time scope was from 2014 to 2018; when the researcher found out that primary school stories had scanty illustrations and others had none.

1.8 Theoretical framework

The study on the graphical production of appreciating traditional stories for primary schools was based on the theory of story and storytelling by Miller Eric, the sociocultural theory by Lev Vygotsky, and the theory of visual communication by Julian Hochberg.

According to theory of story and storytelling by Miller Eric (2011) stories can give meaning to life, express values, teach the young, and convey culture, connect elements in one's own self, experience, and life, connect one to one's past, and to other cultures and give one a sense of wholeness, that the pieces of one's life fit together and add up to something.

Lev Vygotsky (1978) on the other hand postulates that knowledge does not exist in one's head but rather is acquired through sharing with the experts such as the parents and teachers. He therefore adds that if it is well accumulated from different sources in this case traditional stories, it can add on the values and beliefs and that these ones can help an individual to create a solution for the problem. Further he says that culture(traditional stories) help in developing perception, sensation, attention and memory that the child is born with into intellectual mental processes.

While Julian Hochberg (1970) found that human eyes are constantly in motion as they scan an image (graphical illustration). Emphasizing that the viewer constructs the scene with short-lived eyes fixation, the mind combines into a whole picture. The mind perceives difficult images.

These three theories best explain the importance of traditional stories on primary school children and how graphical visuals can best describe them. Primary Schools of Nyakayojo Division Mbarara Municipality will therefore gain out of the study which sought to produce graphical illustrations through studio experiments based on traditional stories told to pupils in primary schools in Nyakayojo Division, Mbarara district.

1.9 Conceptual framework

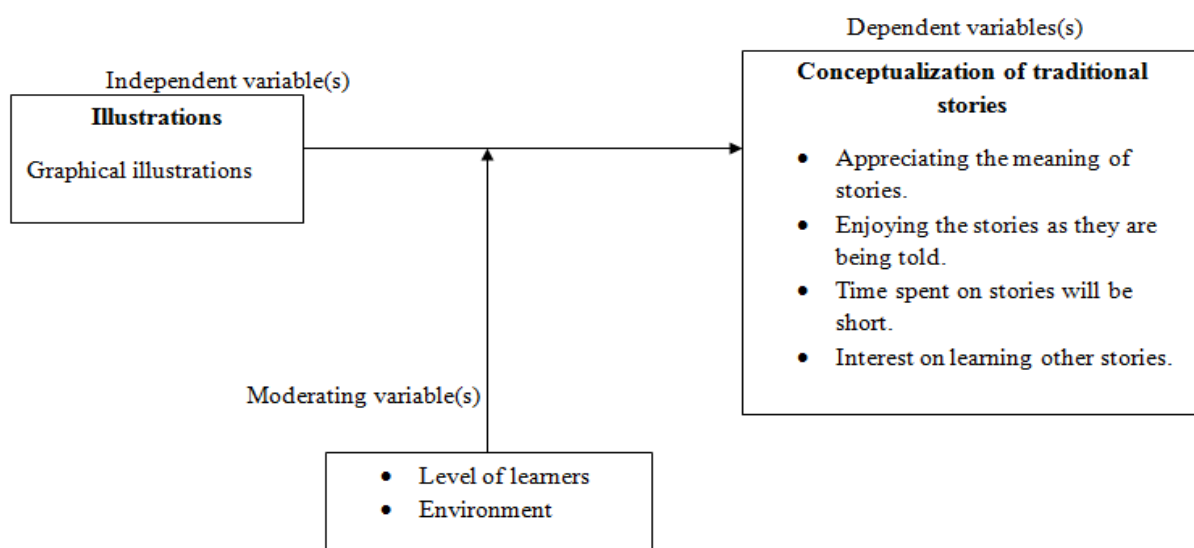


Figure1.9: Conceptual Framework Developed by the Researcher, 2017

Figure1.10 illustrates the influence of using illustrations on understanding traditional stories as told to pupils by teachers. The independent variable (illustrations) was measured by type of illustrations used whereas the dependent variable (appreciating) was measured by enjoying the stories as they are being told, time spent on stories will be short, and interest on learning other stories. However, there are other factors (Extraneous variables) that might affect the understanding of the Traditional Stories and these include: Level of learners and School environment. This means that much as stories may embed illustrations, the issue of language should be accounted for during the process of teaching. For example whereas pupils from P.1-P.4 are told Traditional Stories in their mother tongue (Runyankole), Children from P.5-P7 are taught in English; in preparation for Primary Leaving Examinations (PLE)

1.10 Definition of terms

Fable: In this study, a fable is a succinct fictional story, in prose or verse, that features animals, mythical creatures, plants, inanimate objects, or forces of nature that are anthropomorphized (given human qualities), and that illustrates a moral lesson. In this case fables are normally told to children by old people with an aim of imparting morals.

Folktale: Is a story that has been passed from person to person. According to the researcher folktale is story that has survived the test of time and is told by different people and with the aim of imparting morals amongst the listeners.

Illustration: An illustration is a decoration, interpretation or visual explanation of a text, a story, a concept or process, designed for integration in published media, such as posters, flyers, magazines, books, teaching materials, animations and video games. The researcher used illustrations on key stages of the selected story (formation of Lake Nyabihoko) to enable learners understand quickly.

Traditional stories: Traditional stories may be Classical, Modern or Contemporary stories. Being part of the beliefs, customs or way of life of particular group of people that have not changed for a long time. According to the researcher Lake Nyabihoko in Ntungamo district was the most popular among the learners.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

This chapter presents literature from various educationists and scholars. Literature is summarized from text books, journals, website documents, academic research reports, project reports, newspapers, and the internet. The chapter also presents the analysis and interpretations on the literature made by the researcher in view of this study. All these details are arranged and presented in this chapter according to the objectives of the study which are;

- 1.** To find out the traditional stories told to primary school pupils in Nyakayojo Division, Mbarara Municipality.
- 2.** To examine how primary school pupils in Nyakayojo Division, Mbarara Municipality appreciate traditional stories.
- 3.** To produce graphical illustrations that clearly explain the selected traditional stories for primary school pupils in Nyakayojo Division, Mbarara Municipality.

2.1 Use of Traditional Stories in oral literature

Surbhi (2015) defines oral literature as a non written way of communication. In oral literature the word of mouth is used as a tool for effective communication between people. Word can mean life sentence according to the circumstances under which it is spoken. The artistic use of words creates valuable poetry and rich range of oral device that communicates what is known as the words oral literature.

The researcher agrees with Surbhi as he argues that oral literature is from the mouth however much it may subsequently be subjected to technology of some kind such as recorders or public address systems. Too, the researcher believes that if oral literature is used carefully, it may be of great value to the people listening to it.

Katherine (2001) emphatically stresses that story telling is a strategy to increase oral language proficiency of second language learners. She complains that today more than ever students are coming into school with insufficient language knowledge. This is evident when she says that ‘Our students’ oral language knowledge skills are not developed enough to support the curriculum that would honour the students’ cultural

roots and individuality. Rich heritages would otherwise enable them to learn about the diverse backgrounds of their fellow classmates. Oral language is what gives children the foundation for literacy development and consequently gain their vocabulary and sentence structure'. In line with Katherine's argument, the researcher equally found out that indeed most learners having no big value for traditional stories do not have well developed vocabulary that would otherwise enable them develop sentence structure. This has therefore denied them of language development.

Barton & Booth (1990) having a similar view as Katherine's observe that; Stories are the most effective means of establishing that great line known as rapport. Naturally people like hearing stories, putting themselves in the place of characters and telling and re-telling stories. Stories are helpful to convey society's culture, values and history in form of legends, fables, myths and real life experiences. Storytelling is used to present or demonstrate processes, introduces ideas, challenges learners or illustrate abstract concepts such as life, honour wisdom and courage. To emphasize the point, Barton & Booth add that Story telling promotes creativity and critical thinking as well as confidence, fluency in speech, listening, reading and writing skills. It develops imaginative skills and inquiring minds and provides opportunities to transfer learning, deepens understanding of concepts and retains information.

As Barton & Booth (1990) write, the researcher believes that stories help in establishing rapport at whatever age of the learners in order to develop interest of the teaching – learning process. Nowonder for a teacher to have a successful lesson, few minutes must be spared for a rapport to bridge the gap between the teacher and the learners.

2.1.1 Use of traditional stories in formal education system.

James & Toby (2017) state that engaging out ends in mathematics through narratives has excited many of their students to pursue Mathematics with greater interest.

In support of this, Keith (2012) observes that Story telling can be a powerful tool in the classroom. He points that he plays the role of a story teller or he invites a professional to tell a story in the classroom.

Having a similar view as James, Toby & Keith, the researcher too believes that by engaging learners on lively stories amidst the lesson avoids the class boredom hence

leading to the retention of attention consequently realising the targeted lesson objectives. Too, the researcher adds that it does not matter whether the teacher knows story telling or not; in times where the teacher is not good at narrating the story he /she can outsource. Adrienne (2016) further states that story telling is the oldest form of teaching whether in caves or cities, storytelling remains the most innate and important form of communication.

Concurring with James, Toby & Keith, Katherine (2001) points that Story telling develops personal relationships among all the children, provides daily opportunities for language development, creates opportunities to interact regularly on a one to one basis, challenges students to talk, think and explore their knowledge of the world and also supports students as they develop the language and learning strategies necessary to articulate and extend their interactions with the world. The researcher too believes that story telling does not have any boundaries. Whether schools are in the remote areas of Nyakayojo or in the most developed cities of South Africa or Nigeria, teachers as well as learners will require telling and listening to stories among others for rapport building and enjoyment of the lesson. More to that all learners are the same. The difference is only the area in which the schools are situated.

2.1.2 Use of Traditional Stories in Africa

In the traditional African setting it is common to have a family gathering before and after supper time in order to listen to stories, riddles, folktales and proverbs told by the elders and the young also participating in the discussions. Stories reveal past experiences which are interpreted to the members in order to build and map the future (Krajick, 2003:46-55). On a similar observation, Richard (2012) notes that the wisdom embedded in traditional stories can have impacts that motivate an individual to create his/her path to greatness.

In line with the above scholars, the researcher citing Okumbe (1998) from Rwamahe's dissertation observes (researcher) that most stories are such educative that they help in setting direction for the children by telling the 'dos' and the 'donts' of a given society.

Similarly, in support of Richard (2015) & Krajick (2003), Masagazi (2015) observes that; Many traditional stories have become vital for human grooming over time. Agreeing with Masagazi's observation, the researcher also believes that telling motivational /inspirational stories to children can work as a means through which messages for grooming children are transmitted.

Writing about the life of Stone Age Men to teach children about the evolution of man, Gumikiriza (1967:39) observes;

They lived very simple lives in open air and often slept in caves and sometimes in big holes in the sides of the hills and under trees moving from place to place searching for animals they hunted and killed where the skins were turned into clothes. He adds that the early men made knives out of stones. On the tips of the arrows, they would put poison so as to weaken the animal further in case it was injured. Gumikiriza, adds that to trap big animals, the hunters would dig pits which were covered with grass or branches of trees, so that the animal could not see the pit. Gumikiriza further observes that the discovery of fire was also by early men; getting small dried stick and rotating it over the big dried one.

The researcher emphatically notes that such historical stories help the learners to appreciate the past, present and the future. Similarly it is one way of teaching children creative skills, working hard, being exploratory, developing an independent mind and how to acquire survival skills in this dynamic but challenging world.

See figure below showing the technique that the early men used to discover fire.



Figure 2.1.2: The Discovery of Fire, 2 Million Years ago.

Source: <https://www.google.com/serch?q=thatdiscovery+of+fire&ie>

2.1.3 Use of Traditional Stories in Uganda

Enabel (2014) points that storytelling helps in capturing the attention and interest of the learners, boosts the teacher–learner relationship and makes the instructional process lively and interesting. The researcher agrees with the guide in that when the story is being told to children everyone tends to listen and in the process the learners attention is captured hence a sure way of delivering the targeted lesson objectives. Related to the above, Nsubuga, (2018) observes that storytelling is among the major educative tools used by elders and teachers on primary school children. For instance the Uganda international cultural fair, a fete that celebrates Africa’s diverse heritage including poetry and storytelling, was held between 21st-28th September, 2018 at the Uganda Museum, in Kampala where the aim of the event was to foster cultural unity and encourage the young generation to appreciate and love their culture, preserve diverse cultures and also make Uganda such a unique country, with unique living, appreciate and explore diversity of cultures alongside their own, platform to learn from each other’s cultural heritage, as the participants advanced that culture still remains vital cog in this day and age, that defines Ugandans to the rest of the world. See figure 2.1.3 below exemplifying how the Muganda woman was dressing during the event in a bid to maintain their cultural heritage.



Figure 2.1.3: Baganda Women Dressing

Source: New vision, 21st Sep. 2018

Culturally, the Muganda woman was portraying to the rest of the world on how the Baganda women should dress as a way of preserving their culture. The researcher also perceives that storytelling especially related to clans, marriage and tribes is a platform to foster spirit of love, cultural unity and heritage among the children. Similarly the story of Kintu the first Muganda to live on Earth as told by Nsubuga, et al, (2012:41) teaches Ugandan children determination, resilience hardworking and courage as the children are taught about the various tests that he was subjected to including fetching water using basket, eating a lot of food, splitting the rock with an axe, finding his cow in a bid to fail him (Kintu) from marrying Ggulu's daughter.

According to the researcher, he believes that it is out of telling traditional stories that virtues such as patience, resilience and hardworking are imparted among the children. For

instance if Kintu had not been a courageous man, he would not have married Ggulu's daughter.

In the western part of Uganda, there is a very old but on-going legend about the formation of the prominent Lake Nyabihoko, in Ntungamo district;

2.1.4 Oku Enyanja ya Nyabihoko y'atandikire (The formation of Lake Nyabihoko in Ntungamo District)

P.5 and P.4 Social Studies (SST) teachers at Kitagata and Exodus Primary Schools had a similar oral legend which says that Centuries ago, a wealthy Muhima cattle farmer called Mutuumo who had hundreds of cows and many servants had a calf born to his herd, of multiple colours and he was then warned by the gods never to eat the cow as it was sacred, even if it died through natural causes. Mutuumo also had a secret son to one of his female servants, who was also neither supposed to touch nor to eat the same cow of which more later Mutumo revealed to him secretly that he was the father! Mutuumo took the advice seriously, however when he was later travelling extensively in Rwanda to trade his products, the cow fell sick helplessly and his servants, who were hungry, ignored the pleas of Mutuumo's wife not to eat the cow but insisted; slaughtered and feasted on the animal. A P.3 SST teacher at Nyakayojo Primary School and another SST teacher for P.4 at St. Boniface agreed with them where they added that Mutuumos' secret son, who lived amongst the servants also unwittingly ate the meat, breaking the family oath Mutuumo had made to the gods.

To the researcher, this traditional story of the formation of lake Nyabihoko in the long run imparts such virtues as Patience, Respect for the Will and Obedience among the children because at the end of the day children abide to the set rules and guidelines (discipline) of the society in which they live. Therefore to every child, it is a lesson enough to learn to respect norms and taboos of a particular society by following the dos and the donts as advocated by Okumbe (1998) in Rwamahe's Dissertation who points that most stories are such educative that they help in setting direction for the children.

2.2 Appreciating of traditional stories

Wasik & Bond (2001) & Wright (2000) observe that, “for young learners, stories can offer valuable way of contextualizing and introducing new language; making it comprehensible and memorable”. In the same way, the researcher believes that through introducing the topic with a short story to the learners, a kind of formulated path is opened that may link up the two (the story and the topic) as efforts will be brought in by the teacher for connectivity. Similarly, Glazer & Burke (1994), point that linguistically, stories present grammar, vocabulary and formulaic speech within meaningful and structured context that supports comprehension of the narratives world and the content the story is related to. The researcher believes that telling a well punctuated story helps in interpreting the narratives so that there may be easy comprehension of the content by the children.

According to Mauro Dry Movic Visoka (2010) for children to understand stories, teachers should choose from a wide range of storybooks, “those that children are already familiar with in their mother tongue such as fairy tales and picture stories”.

The researcher supports Mauro’s view as it would be ideal to start the stories from those known to children to the new /unfamiliar ones for easy transfer of knowledge (known to unknown) for easy appreciation by the pupils.

Similarly, Mauro observes that pupils should be encouraged to take part in the storytelling by repeating key vocabulary items and phrases; emphatically he says that a teacher can invite them to do this by pausing and looking at them with questioning expression and by putting his/her hands to ear to indicate that he /she is waiting for them to join in.

The researcher concurs with Mauro as he stresses that practice alongside demonstration makes perfect; adding that the more something is done the higher the chances of understanding it better. For instance, if teachers give learners chance to answer some questions during the course of learning then the teacher will have put them in the central stage hence an opportunity to get what is being taught.

2.2.1 Uganda's illustrations

2.2.1.1 The National Coat of Arms

This symbol is used to strengthen the spirit of national Unity among the peoples of Uganda. It's formed out of variety of images that is the Uganda Kob, the Drum, Blue Stripes, Green and Black colour, Coffee, Cotton the Sun, the Shield and the Spear. See figure below showing the National Coat of arms.



Figure2.1.4: The Uganda coat of arm by Grace Ibingira, 1962 Kampala, Uganda.

Source: bing.com/images

According to the researcher, the National Coat of Arms illustrates well Ugandan heritage as the various images tell a story about the country.

2.2.1.2 The National Flag

It is a symbol for National Unity and all Ugandans respect it. It is hoisted on all government offices such as Parliament and institutions of learning. The National flag should not touch the ground when one is going to hoist it because this may signify lowering the country's status. Colours include Black, Yellow and Red with a white colour surrounding the crested crane in the middle.

Where black signifies solidarity not only among Ugandans but the African race as a whole, Red for brotherhood, Yellow for abundant sunshine and white signifies Peace

enjoyed in Uganda and the gentility of the Uganda peoples. The National flag should always be flown when the crested crane is facing the flag pole. When an important person dies the flag is flown at half-mast. The crested Crane is standing on one leg as an indication that Uganda is moving forward. The figure below shows Uganda National Flag.



Figure 2.1.5: The Uganda flag by Grace Ibingira, 1962 Kampala, Uganda

Source: famouswonders.com/flag-of-uganda

To the researcher, the colours used symbolise the unique features of the country while depicting good signals to both Ugandans and Non-Ugandans. Too, the flag has rich information it tells to the young generation.

2.2.2 Use of Graphic Symbols in Religion

Globally there are religious symbols that are used by different groups that can easily be interpreted due to visual literacy and experience over time.

To begin with, according to the book of Mathew 3:16 in the New Testament, during the baptism of Jesus Christ, the Holy Spirit descended like a dove and came to rest on Jesus. Since then the Dove is taken as a symbol of the Holy Spirit by all the Christians around the world

Similarly, the star and the crescent are international recognized symbols among the Muslim community with examples attested from central Mediterranean, Persia, Northern

Africa and Central Asia though a few countries such as Libya, Mauritius and Pakistan have put in few modifications but still maintaining the meaning. However, it should be noted that between 1950s and 1960s the symbol was re-interpreted as the symbol for Islam; and it is used as an identification symbol on all Muslim worshipping centres around the world, Uganda in particular. According to the researcher these symbols have been used on most of the Muslim worshipping centres and they are respected by all the Muslims at a global level.

2.2.3 Graphical illustrations as visual communication found in the selected schools of Nyakayojo Division, Mbarara Municipality

In Nyakayojo division, teachers too use graphical illustrations in the classrooms as learning resources. The figures below were the photos taken from the classes of Exodus primary school, Nyamiyaga Primary school and Bugashe Primary schools respectively.



Figure 2.2.3: Map of East Africa, the Wild animals and the National symbols of Uganda and Kenya

Source: Researcher 2018

However much as there are illustrations in primary school classes of Nyakayojo Primary Schools, it was observed that no single school had illustrations for traditional stories as a means of interpreting the content for the appreciation of the message embedded.

2.3 Illustrations for Traditional Stories.

Konder (2017) defines Graphic Visual materials in education as all the learning resources used by the teachers in learning environment to enhance learner's motivation and development of skills. In the context of classroom, visuals play a big percentage in stimulating the feelings and attitudes that is affective domain of the learners. In order to establish a story's location in time and space, create a mood, clarify historical background and emphasize symbolic meanings, stories should be accompanied with illustrations.

One of the reasons why the researcher is advocating for the use of illustrations is because of the great conviction that the researcher has in the visuals. The researcher believes that pictures stimulate the feelings of the learners and in the process they are captivated (learners) into the mood of learning.

John Dewey (1934) noted that we begin to create and respond to the arts ourselves, we kindle the fires of emotions perceptions and appreciation. We look underneath the surface realities of the world. We release our imagination. In line with John, Maxine Greene (1995) points that once we begin to imagine other possibilities we cultivate lively and authentic curiosity for the world; emphatically he says that setting students on life long journey with the arts encourages ongoing, informed perception and relationship with the people of the world. Having similar view as John and Maxine, the researcher points out that most visuals stimulate the feelings of the viewers and put them into a state of imagination; consequently paving way for other possibilities. Zhihui, (1996) defines picture books as profusely illustrated books in which the illustrations are, varying degrees; essential to the enjoyment and understanding of the content. He observes that juxtaposing illustrations with the text help develop the characters by depicting situations and emotions immediately familiar and credible to the children. In his book, he cites Bodmer (1992:72) who similarly says that;

Illustrations serve to expand, explain, interpret or decorate a written text. They perform certain functions that may differ from those of gallery paintings.

In support of the above, Zhihui (1996) defines picture books as profusely illustrated books in which the illustrations are, varying degrees; essential to the enjoyment and understanding of the content. He observes that juxtaposing illustrations with the text help

develop the characters by depicting situations and emotions immediately familiar and credible to the children. In line with what both Zhihui and Bodmer take illustrations to be, the researcher too adds that illustrations bring on board what may not have been explained in words. They supplement what the words could not have put forth. Bodmer further stresses that illustrations establish setting. They establish a story's location in time and space, create a mood, clarify historical background if necessary provide and antagonist, or emphasize symbolic meaning.

Denis & Cocude (1992) observes that people are able to form graphic images of unseen objects that are described verbally. This ability should not be surprising because in everyday exchanges between speakers, substantial knowledge is built up from verbal inputs that people translate or record in a visual form, hence producing cognitive substitutes for the physical entities described. Similarly, Demopoulos, Koulaidis, & Spridoula (2003) suggest that students need visual images to help them understand abstract information presented to them in words or text. Visual information can support reading and help make meaning of text in visual communication, images just like text and speech, 'are never innocent or neutral reflections of reality, they represent for us, that is, they offer not mirror of the world but an interpretation of it.' The researcher also believes that abstract information can be understood if it is accompanied with pictures so that what could not have been talked about could this time around be represented (unimaginable or information that might seem to be complex). Elliot Eisner (2002) observes that the arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know.

Claire & Ann (2009) concur with Elliot when they scientifically say that human brains visual cortex is five times larger than the auditory cortex so it is hardly surprising that students respond positively to opportunities to learn through the visual arts. The researcher is in agreement with the above scientists because he too believes that what is seen (by eyes) by someone may last longer in the mind than what is heard (through ears).

2.3.1 Illustrations for Traditional Stories in Africa.

Sugiyama (2001) demonstrated that some illustrated traditional stories influence children or even adults to become more efficient foragers. In support of Scalise, Krajick (2003) observes that illustrated traditional stories encourage behaviours that helped our ancestors survive and reproduce in the past. By giving an example, he says that Lakes are said to harbour ancestors and spirits and sometimes death. Similarly, the researcher says that pictures being true representation, children tend to behave exactly what is depicted as right that is being emphasized. Christine (2018) similarly points that African rich oral tradition makes people experience a positive picture of the continent especially when the picture data base is incorporated to tell “thousands of pictures” to make a new story or added to an existing story. The researcher believes in what Christine says as there is lot of meaning out of every part of a picture that may have lot to signify.

2.3.2 Illustrations for Traditional Stories in Uganda.

Dipio (2007) observes that illustrated Ugandan traditional stories (multimedia approach) not only do they embed rich imaginative cultural forms of Ugandan people but also they are appealing and realistic showing treachery, greed and betrayal; emphatically he says that the audio and visual formats return the oral quality that is lost in the translation from local languages to English.

The researcher too with similar view as Dipio’s, observes that to tell a traditional story in its fullness, visual means should be employed so that they supplement on the written matter. The researcher adds that after all pictures can be manipulated in any form for instance may be abstract or real to bring real imagination into pupil’s minds.

James Ogoola, former Principle Judge of the High court Of Uganda in support to Dipio’s says that the format of animal animation used in the traditional stories of Uganda tells revealing tale of human conduct, people’s philosophy and psychology as well as their ethics and metaphysics. With too much of immorality among the officials in the government causing indiscipline of greed and corruption the best way to represent their true behaviour is out of art ‘spiced’ with some exaggeration.

2.3.3 Summary

This chapter explored various literature related to traditional stories told to primary school children, Examining possibilities of appreciating traditional stories that influence the social behavior of children with the purpose of producing graphical illustrations through studio experiments based on traditional stories told to pupils in primary schools in Nyakayojo Division Mbarara district.

However, much as many stories are told to children, there seems to be little understanding as the vocabulary is too lengthy with complex words yet with very little or sometimes no illustrations at all that would visually describe the stories from the start to the end to help the children understand abstract information presented to them in words or text.

2.3.4 Conclusion

The study highly seeks to explore and produce simple still graphical illustrations through studio experiments based on traditional stories told to pupils in primary schools in Nyakayojo Division Mbarara district so as to quicken the understanding of the message. Like Barry (2011) observes, the researcher too believes that visuals play a big role in stimulating the feelings and attitudes of the learners.

CHAPTER THREE

METHODOLOGY

3.0 Overview

The chapter presents the methodology that was employed. It gives a description of the research methods that were used in the study. It describes the Research design, Area of the study, Study population, Sampling procedure and Sample size, Data collection techniques, Reliability and Validity of the tools. It also indicates Data analysis and Presentation, and Ethics that were observed during the study. The different facets of Methodology chapter emanate from the requirements of the objectives in chapter two.

3.1 Research design

A Descriptive research in this study was employed because it is relatively cheap and easy to implement, and yields results in a short period of time (Sarantakos, 2005). This kind of research design aims at generating information after the incident has occurred.

Qualitative approach of the Research design was also exploited. This approach was considered to be particularly suitable for gaining an in-depth understanding of the underlying reasons and motivations. The qualitative approach provided insights into the setting of a problem. For the purpose of collecting data efficiently, individual Interviews as well as Questionnaires were used on both pupils teachers.

3.2 Area of the study

The study was carried out in Nyakayojo Division, Mbarara Municipality in western Uganda. The Division is situated approximately four (4) Kilometres along Mbarara Kabale road. This was because the area has got enough primary schools that are deemed to have resourceful information about the phenomena under investigation. Too the area is in the proximity of the researcher. The area of interest on which the graphical illustrations were based was the Myth on the formation of Lake Nyabihoko in Rushenyi County, Ntungamo District Ankole region. The Lake is situated in the Western part of the Ntungamo District bordering with the Eastern part of Rukunjgiri district.

3.3 Study population

The population is an aggregate of all that conform to a given characteristic (Mugenda & Mugenda, 1999). The population of interest for this study comprised of twenty six (26) Social Studies teachers and Nine hundred Seventy (970) pupils from the Twenty Six (26) primary schools in Nyakayojo division Mbarara municipality.

This area has a total of Twenty Six (26) Primary schools with Primary three, Primary four & Primary Five classes that were all considered most appropriate after finding out that they learn traditional stories most (National Curriculum Development Centre, 2017). The researcher generated and executed visual graphical images using a variety of materials and techniques which included Bond papers, Sticker papers and Photo papers (Bromide) and Computer Aided Design.

3.4 Sampling procedure and sample size

The researcher used both Convenience and Purposive sampling techniques. The researcher selected units (teachers and pupils) that were convenient, close at hand and easy to reach (Amin, 2005).

3.4.1 Sampling Procedure

According to Bryman (2008), Purposive sampling from non-probability sampling technique is a method that entails selecting respondents in a strategic way, so that those sampled are relevant to the research questions being posed. Purposive sampling was used in the study to choose six (6) teachers who teach social studies to pupils in Primary three, four & five classes from the selected primary schools in Nyakayojo Division.

Conversely, Cluster Sampling was also used. Barnett (2002) defines Cluster sampling as a probability sampling method where the researcher divides the target population into discrete groups prior to sampling. The groups are termed clusters in this form of sampling and can be based on Geographical area, Size, and Classes. This method was appropriate for this study since Nyakayojo has different primary schools which could be grouped accordingly and then sampled using Simple random sampling. Data was then collected

from every case within the selected clusters. The grouping of the target population into different clusters reduced on the biasness of data collected.

3.4.2 Sample size

The sample size of respondents; teachers as well as pupils was determined after establishing the existence of Twenty six (26) schools with Primary three, four and five classes. All the three classes were considered most appropriate after finding out that they learn traditional stories most (National Curriculum Development Centre, 2017). Random sampling was then employed to get the six (6) selected schools and consequently the respondents were purposively chosen because the researcher wanted only most useful cases and also to save time.

Selecting two (2) children from every class of the selected school would then be made that is three (3) boys and three (3) girls from a school making six (6) children and the sum total of thirty six (36) children. Only one (1) teacher was selected from a school making the total of six (6) teachers. The representation of one teacher per school was considered and ideally enough.

3.5 Sources, Methods and Tools of Data collection

Data was collected based on the study objectives from the selected forty two (42) respondents from both primary and secondary sources using the following methods and tools.

3.5.1 Primary Sources

The following are the methods and tools that were under primary source for data collection

Data was collected based on the study objectives from the selected forty two (42) respondents using the following methods and tools.

3.5.1.1 Semi-structured Interviews

This method was used based on the view that if you want to know what people think of different issues, it is inevitable to ask the people involved. Semi structured interview was deemed the most appropriate form of interview since the key informants (pupils) needed to feel free to express their views. One way of achieving this was through the open ended questions that characterized semi-structured interviews. This method was expected to satisfy all the three objectives of the study.

3.5. 1.2 Structured Questionnaire

This refers to a research instrument consisting of a series of questions and other prompts for the purpose of gathering information from teachers and pupils (Kothari, 2004). The researcher used this method to collect data from both teachers and pupils. This method was expected to satisfy objective one and two of this study. It was suitable because the population was both literate and large yet time was limited.

3.5.1.3 Observation

Driscoll (2011) defines observation as a method of collecting evaluative information in which the evaluator watches the subject in his or her usual environment without altering that environment. The researcher used observation to study the nature and character of the identified subject matter. The researcher used this method to collect data on illustrations being used on traditional storytelling in primary schools.

Observation method was expected to satisfy objective three of this study because it allowed researcher to gain firsthand experience without informants and to record information as it occurred.

3.5.1.4. Photography

It was used because it is a quick and easy method of collecting data as well as a way of gathering information without any alterations. The researcher used photography to capture relevant situations for the study research. Photography was expected to satisfy objective three as presented in appendices.

3.5.1.5 Studio experimentations

Studio experimentations was the method employed to obtain the studio based still graphical illustrations to arrive at illustrations of traditional stories for primary schools inspired by the formation of Lake Nyabihoko in Ntungamo District. Much as different legends were told by a cross section of people, the one that was known by a big number of people was relied upon.

Therefore the researcher having explored the lake which is talked about in the selected story, went ahead to make a graphical representation of it. Experimentation with various tools and materials was done from the studio to find out how best the simple still graphical illustrations about the formation of Lake Nyabihoko could easily be produced for the Primary School children to understand; through development of variety of sketches, identifying texts, layouts and colours. These images were later subjected to respondents' opinions with regard to enquiry as to whether the children understand the *story through the images prompted by objective two of the study.*

3.5 .2 Secondary Sources

Data gathered and recorded by someone else prior to and for a purpose other than the current project. It is data that has been collected for another purpose but may be applicable to the current research.

3.5 .2.1 Documentary Survey

This refers to the use of outside sources of information to support the viewpoint or argument of an academic work (Babbie, E, Mouton, Vorster & Prozesky, 2001). The researcher used Library survey as a method of data collection to get information about the traditional stories and illustrations. This was aiming at getting literature about researchers who had studied similar aspects at international to local scene to serve as a resource for the study. This survey method was expected to satisfy all the three objectives.

3.6 Data management and analysis

The researcher cross checked and edited the data collected from the various tools used in order to eliminate errors and ensure consistency, uniformity, accuracy, completeness and comprehensiveness of information. Data was then coded and labelled to various categories of respondents in the study. The selected themes were then subjected to studio experimentation. Different sketches detailing Nyabihoko were well developed. The images were then shown to pupils in the area to establish their clarity in depicting the story.

3.7 Data validity and reliability

3.7.1 Validity

Content validity index was used in this research to examine the validity of the tools. Four research experts were served with the tools to get their opinion on the clarity of question wording and meaning. Their feedback was later incorporated into the final version of the instruments. The Content Validity Index was used to establish the validity of the instruments. The instruments were regarded valid when they scored 70% as recommended by Amin, (2005).

3.7.2 Reliability

The reliability of the questionnaire was determined using the Cronbach Alpha coefficient to ascertain dependability and trustworthiness. 10% of the respondents were subjected to a pre-test of the questionnaire. Questionnaires were used to collect data on pupils through a pilot study and their responses analysed. This was to establish the reliability of the data collection tool. The researcher considered the questionnaire as appropriate (acceptable) and reliable as the coefficient generated was 70% and above as provided by Geroge (2003).

3.8 Ethical considerations

After the grant of permission from school administration, the researcher then proceeded for the data collection exercise. The researcher assured the participants that the reported information would not be manipulated in order to maintain the quality of data and to

achieve the intended objectives of the study. The participants would then be asked for their consent as indicated on the research tools. Anonymity and confidentiality were observed as the researcher would not reveal the names of the participants however the disclosure of identity was based on the participants' consent. Too, participation was based on voluntary basis and benefits of the study were clearly explained to all willing participants.

CHAPTER FOUR

PRESENTATION AND INTERPRETATION OF FINDINGS

4.0 Overview

In this chapter, the researcher presents and interprets data which are collected from the field and studio based experimentations under the control and supervision of an investigator. These findings were based and presented according to the objectives of this study.

4.1 Findings based on objective one: Traditional stories told to primary school pupils.

All the forty two (42) respondents said that the formation of Lake Nyabihoko was the most popular story among Primary school children. One of the respondents, Shakira a Primary five pupil from Nyamiyaga Primary school emphasized that even when a child has not started school, parents first teach him/her about the lake. Thirty (30) pupils and all the six (6) teachers further said that the first king of the Abachwezi, Kato Kimera and Rukidi Mpuga, the spear and the bead, Isaza and the King of Hell, were second most popular to Nyabihoko.

Only fifteen (15) out of thirty six pupils and all the six (6) teachers said that they have ever heard of the following: the coming of the Iteso, the Stone Age Men, the tools of the hunters of the early men, the discovery of fire, and Man Makes friends with wild animals. The stories of Kintu and the story of the Ishe Katabazi were also known by all the six (6) teachers and twenty (20) pupils from the selected schools. Teachers also said that they know both formal and informal stories, which they do tell to their pupils because they are important to children. However when the six (6) teachers were asked to tell the extent to which they used illustrated stories, they all admitted that it was not common. From the observation check list it was found out that only one Exodus Primary School had procured two story books of 'Ishe Katabazi'. On the written songs about the traditional stories of Primary schools it was found that there was no single school with one.

4.2 Findings based on objective two: Examining appreciation of traditional stories by primary school children.

All the thirty six (36) pupils admitted that they appreciate illustrations if the teacher makes them on materials such as wood, metal, pencil, pen and ink, paint, charcoal, oil, fat, or wax as long as they are used on a smooth level plate. They also added that when the teacher uses colours and makes shades by adding water to the colour as well as when the teacher makes a piece of Art made from an assemblage of different forms such as collage to make a new whole they. However the researcher found out (came to understand) that no illustrations for traditional stories were found in the schools.

4.3 Findings based on objective three: Producing graphical illustrations for traditional stories

All the forty two (42) respondents both teachers and pupils agreed that the images in the questionnaire availed to them, communicated the story of Mutuumo. The respondents were able to identify the people in as the wife and the children who were bidding the old man (Mutuumo) farewell; and that he looked to have been setting off for a long journey (going to Rwanda for trade). They added that the animal being slaughtered looked like the sacred and forbidden cow (multi coloured cow) that Mutuumo had warned them against eating even if it died of natural causes. Lastly the mass of water shown in the visual graphical illustration depicted Lake Nyabihoko that formed mysteriously immediately after the slaughtering of the cow. Through the observation check list it was found out that illustrations were used on very few traditional stories, however the subject books such as Social Studies had some (scanty) illustrations of the local and traditional stories.

The following visual illustrations as they were developed in the studio experimentation of this study are hereby presented. They are sequenced in accordance to the stories of Mutuumo and the formation of Lake Nyabihoko.

4.3.1 Graphical presentation of the stories

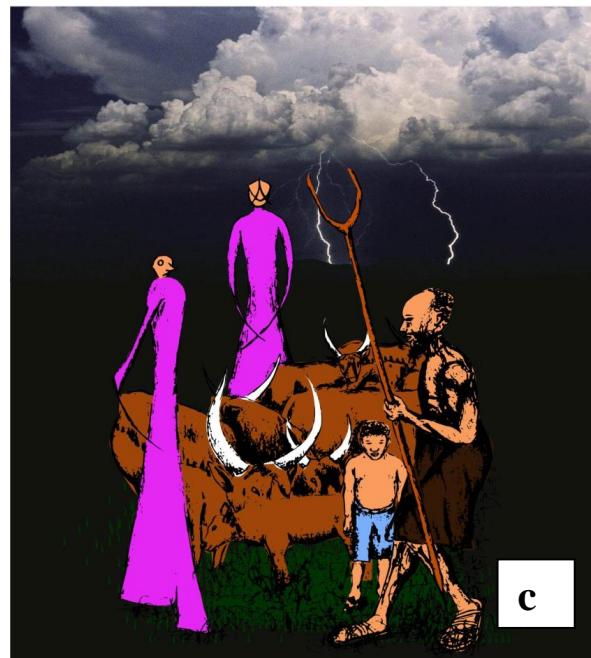
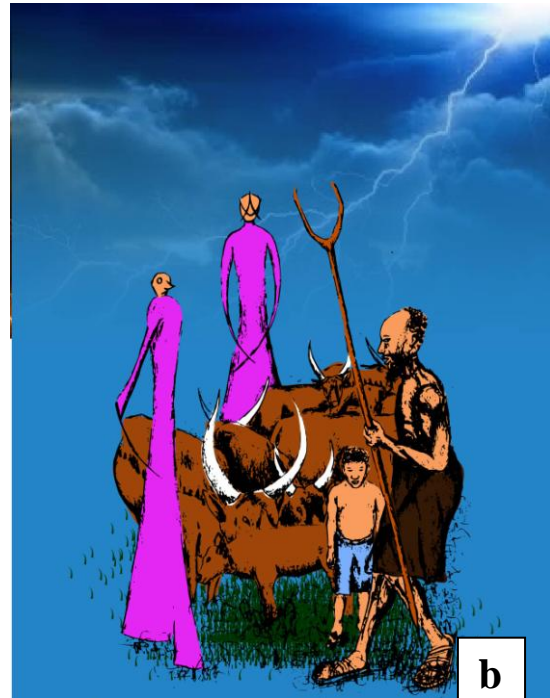


Figure 4.3.1.1 (a, b, c): The appearance of the Bachwezi to Mutuumo and colour suggestions. Figures

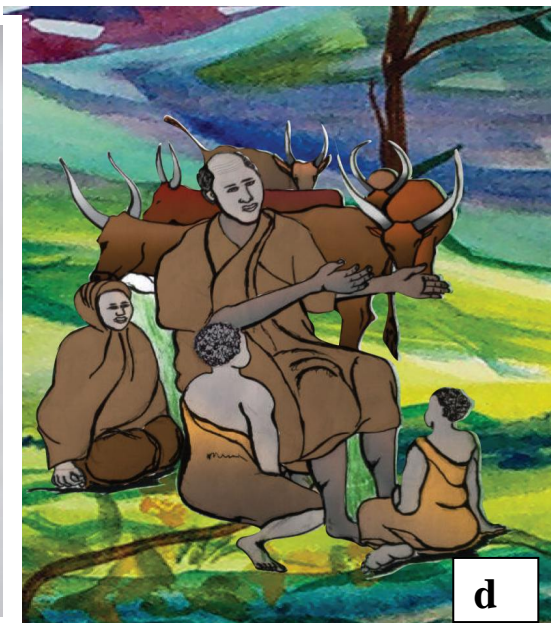


Figure 4.3.1.2: The appearance of the Bachwezi to Mutuumo while grazing (final product)

Source: Researcher in 2017

Technique: Computer Aided Graphics

Material: Digital print on PVC



Figures 4.3.1.3 (a, b, c, d): Mutuumo warning the family members against slaughtering the multi-coloured/sacred cow and colour suggestions.

Source: Researcher in 2017

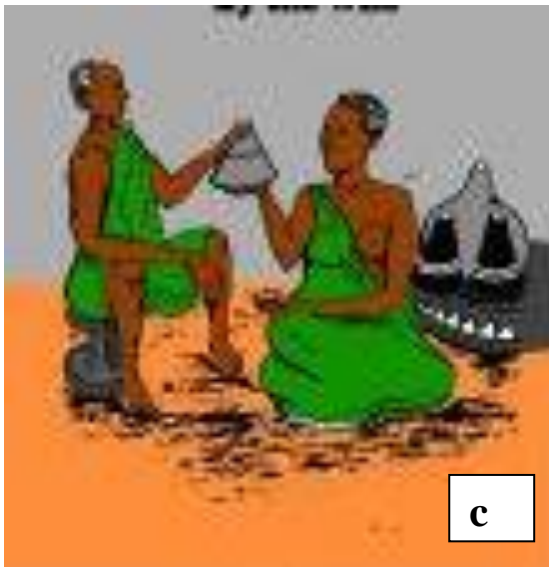
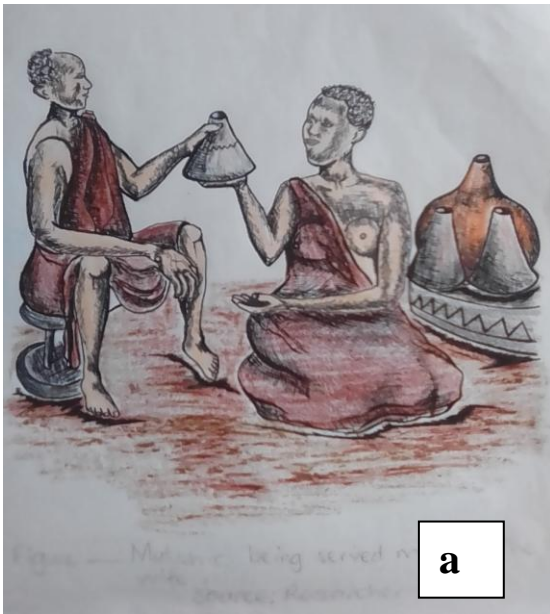


Figure 4.3.1.4: Mutuumo warning the family members against eating the sacred cow (final product)

Source: Researcher 2018

Technique: Computer Aided Graphics

Material: Digital print on PVC



Figures 4.3.1.5 (a, b, c, d): Mutuumo being served milk by the wife and colour suggestions.

Source: Researcher in 2017

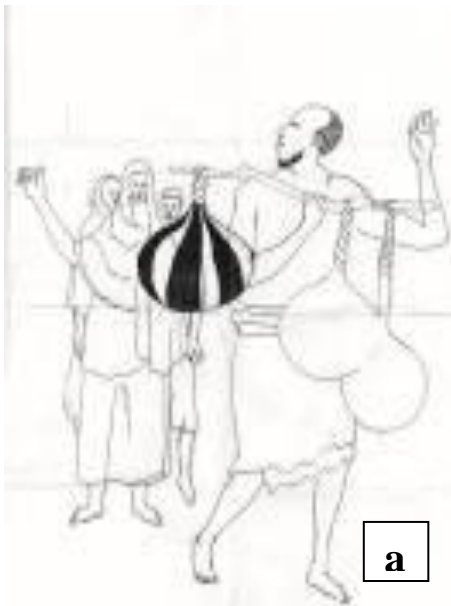


Figure 4.3.1.6: Mutuumo being served milk by the wife printed (final product)

Source: Researcher in 2018

Technique: Computer Aided Graphics

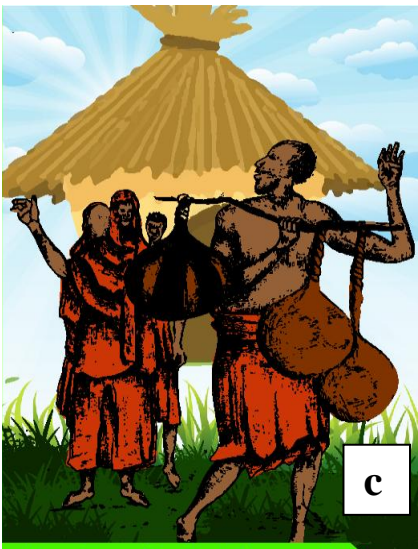
Material: Digital print on PVC



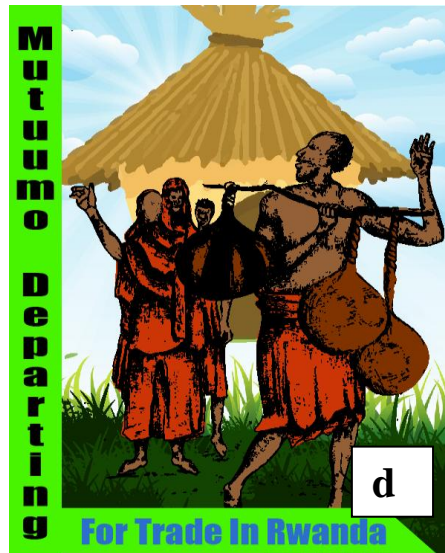
a



b



c



d

Figures 4.3.1.7(a, b, c, d): Mutuumo departing for trade in Rwanda and colour suggestions.

Source: Researcher in 2017 ■



Figure 4.3.1.8: Mutuumo departing for trade in Rwanda (final product)

Source: Researcher in 2018

Technique: Computer Aided Graphics

Material: Digital print on PVC



Figures 4.3.1.9 (a, b, c, d): Ente Ngobe /sacred cow being positioned well for slaughtering and colour suggestions.

Source: Researcher in 2017

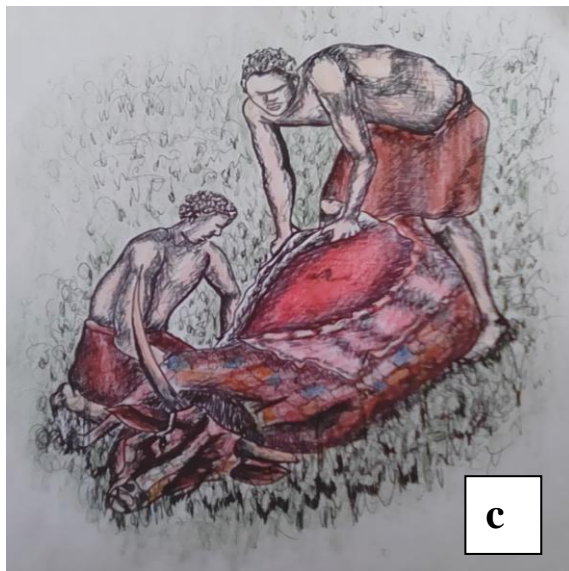
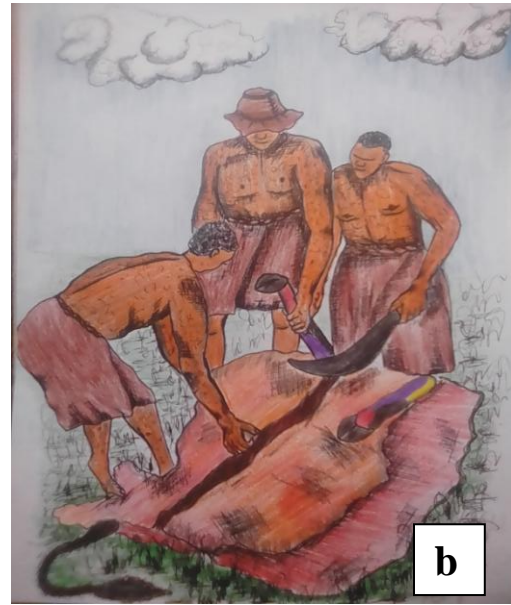


Figure 4.3.1.10: The Sacred cow being positioned for slaughtering (final product)

Source: Researcher in 2018

Technique: Computer Aided Graphics

Material: Digital print on PVC



Figures 4.3.11(a, b, c, d): Slaughtering the Sacred cow at Nyabihoko and colour suggestions

Source: Researcher in 2017

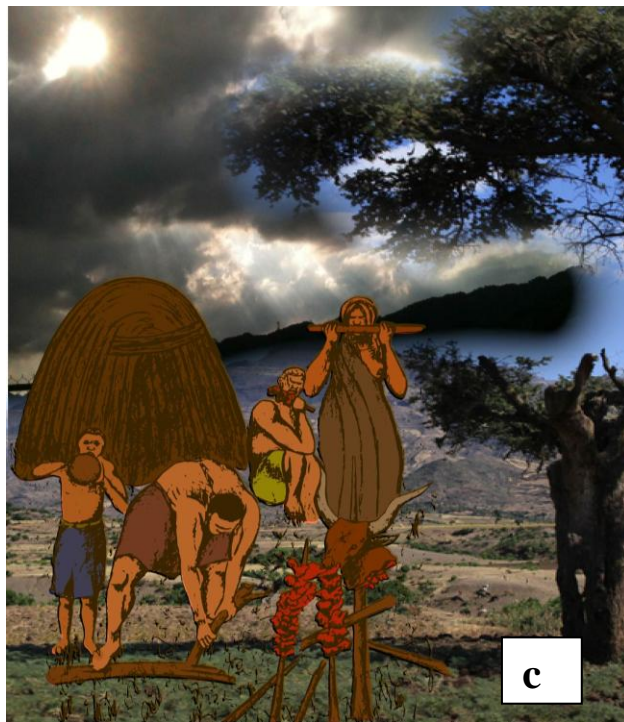
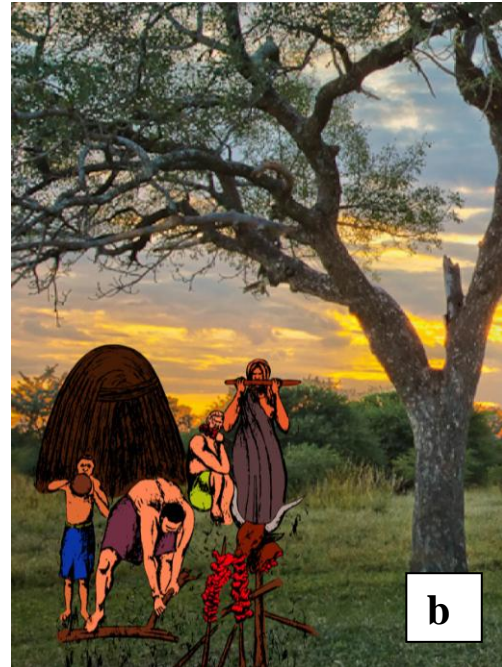


Figures 4.3.1.12: The Sacred cow being slaughtered (final product)

Source: Researcher in 2018

Technique: Computer Aided Graphics

Material: Digital print on PVC



Figures 4.3.1.13 (a, b, c): Feasting on Sacred cow and colour suggestions.

Source: Researcher in 2017

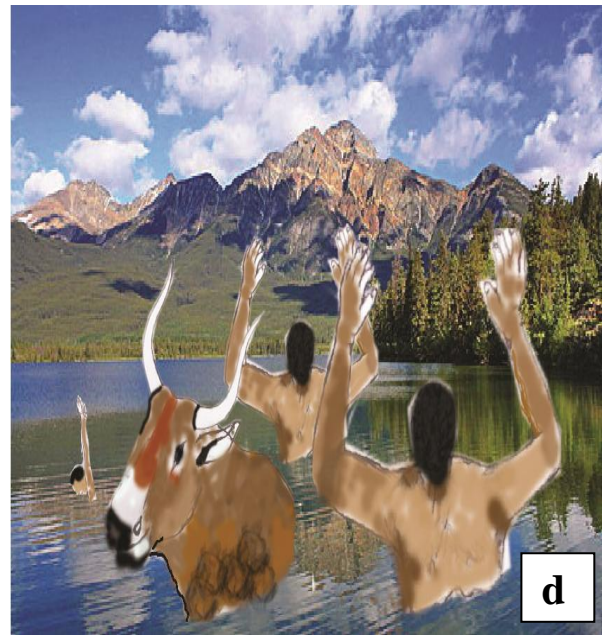
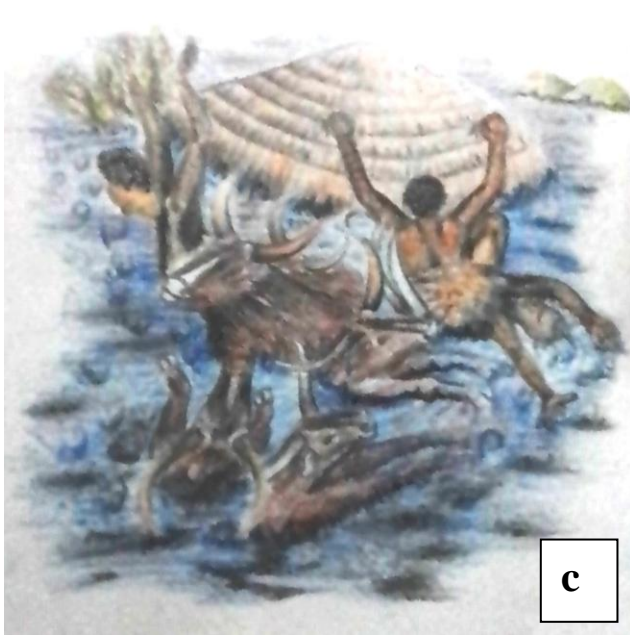
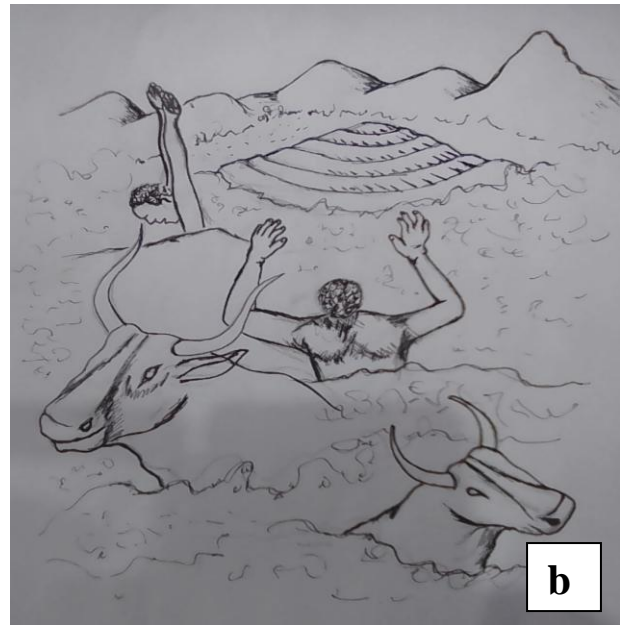


Figure 4.3.1.14: Feasting on Sacred cow (final product)

Source: Researcher in 2018

Technique: Computer Aided Graphics

Material: Digital print on PVC



Figures 4.3.15 (a, b, c, d): Mysterious formation of the lake and colour suggestions

Source: Researcher in 2017

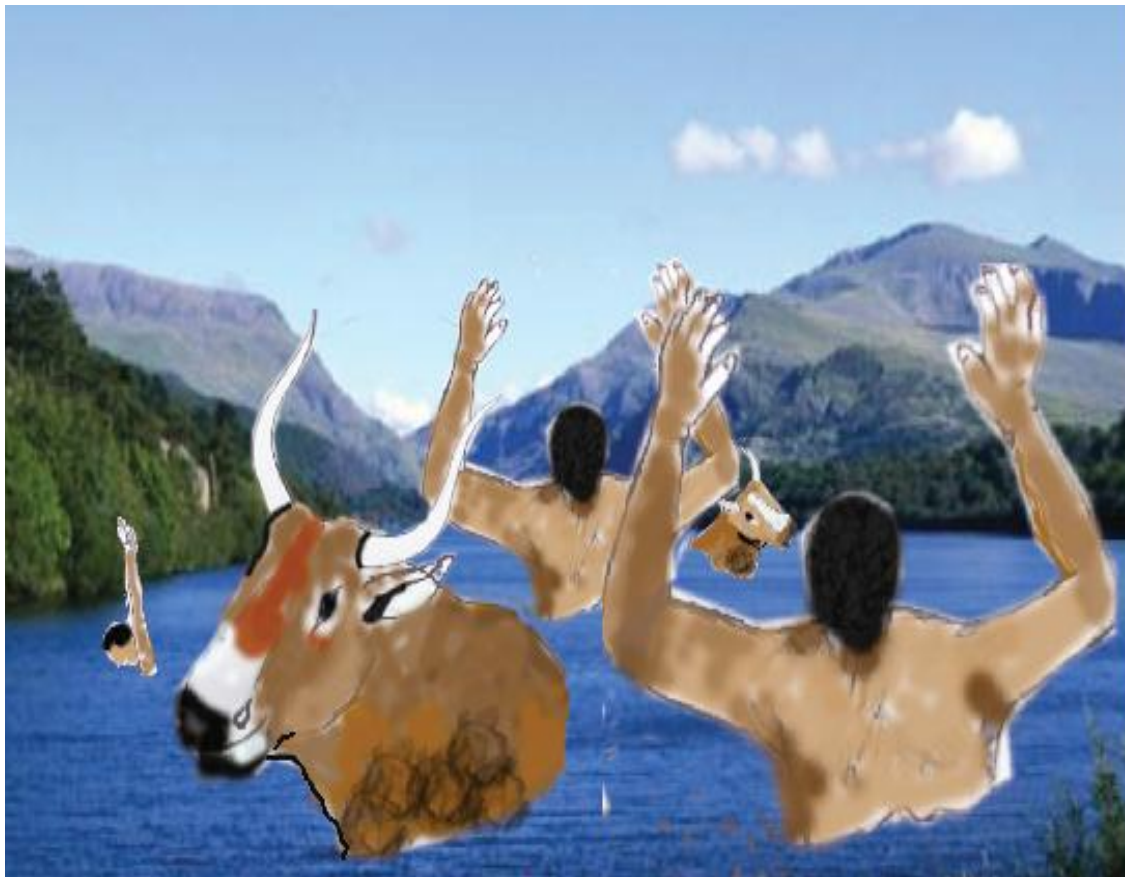


Figure 4.3.1.16: Mysterious formation of the lake (final product)

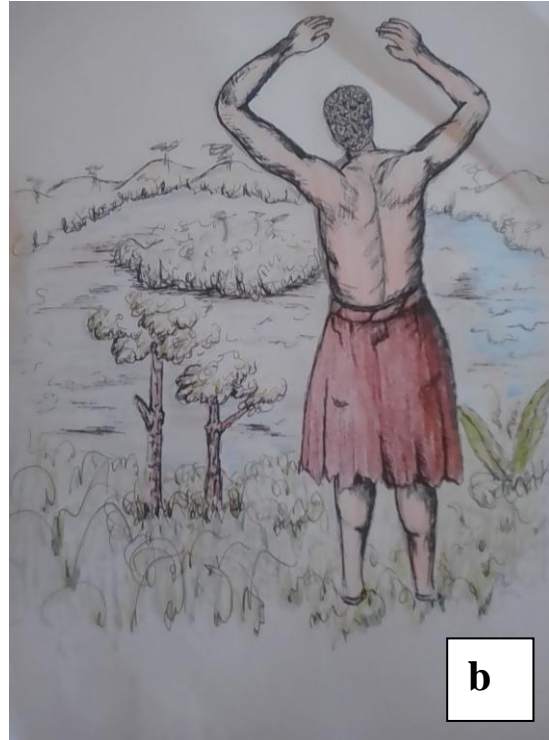
Source: Researcher in 2018

Technique: Computer Aided Graphics

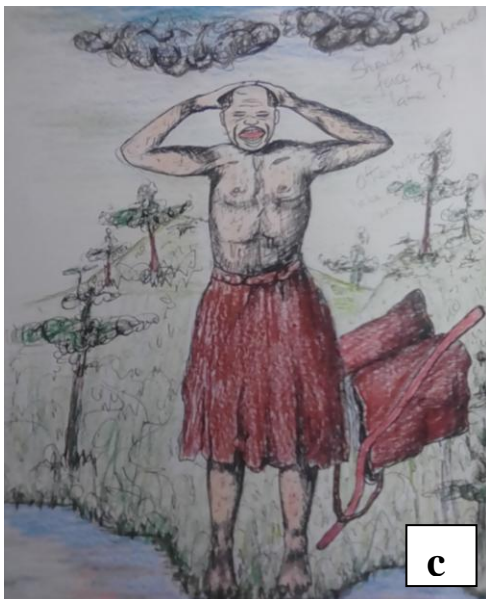
Material: Sticker Paper



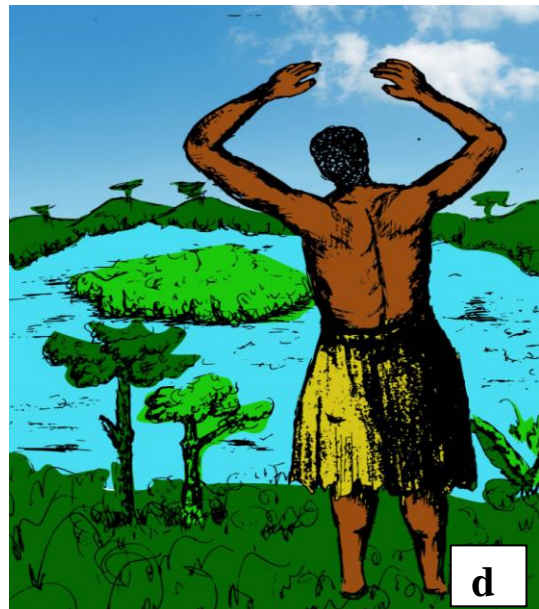
a



b



c



d

Figures 4.3.17(a, b, c, d): Mutuumo's return from Rwanda and colour suggestions

Source: Researcher in 2017



Figure 4.3.1.18: Mutuumo's return from Rwanda (final product)

Source: Researcher in 2017

Technique: Computer Aided Graphics

Material: Sticker Paper

4.3.2 Composition and description of the final stages.

4.3.2.1 Composition and description of the appearance of the Bachwezi to Mutuumo

The layout on figure 4.3.1.2 (page 43) is composed of the Nimbus Clouds, the lightning, Mutuumo, the sacred son, herd of cattle, grass and the Bachwezi. The Bachwezi appearing to Mutuumo and his sacred son while they were grazing their herd of cattle. Their appearance (Bachwezi) was so mysterious that the speed was like that of lightning. In Ankole it is known that the appearance of the Bachwezi coincides with Lightning which comes amidst clouds. Through studio experimentation colours were employed to visually portray lightning that is said to have occurred during the appearance of the Bachwezi to Mutuumo.

4.3.2.2 Composition and Description of Mutuumo warning the family members against slaughtering the sacred cow

In figure 4.3.1.4 (page 45) Mutuumo a wealthy Muhima cattle keeper is seen warning his wife and the children never to eat the sacred cow even if it died of natural causes. Through studio experiment, the husband, wife and children all wearing the bark clothes were graphically arranged to sit together as a family and a herd of cows signifying Mutuumo's wealth was placed to be seen in the background. Both the choice and arrangement of shapes plus colours were vital in building this composition.

4.3.2.3 Composition and description of Mutuumo being served milk by the wife.

The layout in figure 4.3.1.6 (page 47) includes Mutuumo and his wife, the milking guards and the pot in the background. Mutuumo was being served milk by the wife. After the hard day's work, Mutuumo would get back home for a rest. The major food was milk which would be served from the milking guards. Banyankore women of long ago would not serve food to their husbands unless they were sitting down. Studio findings reveal that experimentation on colours that would enhance the visual image of Mutuumo being served milk by the wife were employed.

4.3.2.4 Composition and description of Mutuumo departing for trade in Rwanda

The layout in figure 4.3.1.8 (page 49) is composed of Mutuumo, his wife and the children. There is a tree in the background. Mutuumo is seen carrying Ghee, butter, skins and hides.

As Mutuumo was setting off for trade in Rwanda; to sell the cattle products such as Ghee, butter, skins and hides, some of his family members led by his wife escorted him for some distance. Finally they left him alone waved to each other and wished him safe journey as he headed on. Studio findings reveal that experimentation on colours that would enhance the visual image of Mutuumo departing for trade in Rwanda were employed.

4.3.2.5 Composition and description of the sacred Ente (cow) Ngobe being positioned well for slaughtering

The layout in figure 4.3.1.10 (page 51) is composed of Mutuumo's servants, the sick cow and the vegetation. The Sacred cow was being positioned well for slaughtering after having been found helplessly sick. Mutuumo's servants could not withstand the famine at the time; ignoring the pleas of Mutuumo's wife of not to dare slaughter the cow. Studio findings reveal that experimentation on colours that would enhance the visual image of the sacred cow being positioned well for slaughtering were employed.

4.3.2.6 Composition and description of Slaughtering the Sacred cow at Nyabihoko

The layout in figure 4.3.1.12 (page 53) is composed of the butchers, the sacred cow being slaughtered and some grass. Shortly after Mutuumo had left for trade in Rwanda, his sacred cow became helplessly sick. During that time, famine was hitting hard at Mutuumo's family. Much as Mutuumo's wife pleaded with them not to slaughter the cow, they insisted and went ahead. It was after the slaughtering of this cow that led to the formation of the present day Lake Nyabihoko; the biggest lake in Ntungamo district, Ankole region. Studio findings reveal that experimentation on colours that would enhance the visual image of Slaughtering the Sacred cow were employed.

4.3.2.7 Composition and description of feasting on the sacred cow by Mutumo's family

The layout in figure 4.3.1.14 (page 55) includes the hut, the meat being roasted, the Nimbus clouds, the tree, the servants and sacred son. Jubilations during the feasting were in high gear. Normally when the family slaughters an animal among the Banyankore, the eating ends with the head; and so was Mutuumo's sacred cow. In the composition whereas one was adding firewood in the fire source, the sacred son was busy enjoying the already roasted meat as the female servant was playing the flute. Studio findings reveal that experimentation on colours that would enhance the visual image of feasting on the sacred cow by Mutumo's family were employed.

4.3.2.8 Composition and description of the mysterious formation of the lake

In figure 4.3.1.16 (page 57) the Lake now forms as a result of breaking the Oath that Mutuumo had made with the gods. It is believed that it is only the land on which Mutuumo's homestead was situated and spared to become an Island. Lake Nyabihoko therefore became the biggest lake in Ntungamo district and also a major tourist attraction in the district. Studio findings reveal that experimentation on colours that would enhance the visual image of the the mysterious formation of the lake were employed.

4.3.2.9 Composition and description of Mutuumo's return from Rwanda

The Layout in figure 4.3.1.18 (page 59) is composed of Mutuumo, the Lake, trees, some shrubs and hills. Mutuumo had then returned from Rwanda and was wondering about what had fallen apart. Mutuumo returned only to find a lake instead of a home and is now crying, shouting, wailing and yelling to his spirits - the Bachwezi. Studio findings reveal that experimentation on colours that would enhance the visual image of Mutuumo's return from Rwanda were employed.

4.4. The lessons from the stories of the formation of Lake Nyabihoko

4.4.1. Greedy

The respondents regarded the slaughtering of the forbidden cow as a sign of having been greedy. Mutuumo had warned every family member against the cow that it was not to be eaten even if it died of a natural death; but it was not long after he had left for trade in Rwanda that they slaughtered it! When famine hit the area Mutuumo's servants having little to depend on arranged to slaughter the cow. Little did they know that the temptation was yet to turn against them! Mucunguzi Emmy a teacher at Exodus primary school compared the incident to the Biblical disobedience of Adam and Eve from the Garden of Eden which led to their dismissal by God (Old Testament, Genesis chapter 3).

4.4.2 Patience

People should learn to be Patient. Patience is the state or quality of being patient; the power of suffering with fortitude; uncomplaining endurance of evils or wrongs, as toil, pain, poverty, insult, oppression and calamity (Webster, 1913).

The servants were unable to wait for the house head's return much as they were experiencing famine at the time. Most people that have attained their goals do have a virtue of patience. Mucunguzi Emmy an SST teacher for P.4 at Exodus Primary School quoting from the Bible (Genesis 29 & 30) said that Jacob was able to marry two sisters having been patient for fourteen years at their home. In the same way, if the servants had not become impatient, possibly they would have survived the famine as Mutuumo would be returning to provide food as he used to do.

4.4.3 Respect for the Will

A Will is a formal declaration of one's intent concerning the disposal of one's property and holdings before or after death. The servants were unable to hold on the will that the head of the family (Mutuumo) had made. Therefore the consequences that came after the failure to uphold the will (mysterious formation of the Lake) were enough to teach all the generations to come to always respect the will made by the head of family (Atwiine Winnie, a P.5 SST teacher at Kitagata Primary School)

4.4.4 Obedience

Obedience is the state of being obedient and compliant (Oxford Dictionary English)

People should be compliant with that which is required by authority; subjection to rightful restraint or control (Webster, 1913). Therefore had Mutuumo's servants taken heed of his words; and not become disobedient they would not have slaughtered the forbidden cow which led to the formation of the lake despite the fact that it had fallen sick. Too, its falling sick never meant that it was ready for slaughtering.

CHAPTER FIVE

DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.0 Overview

In this chapter, the researcher presents the discussion, conclusion and recommendations drawn on the study. The purpose of this study was to produce visual graphical illustrations through studio experiments based on traditional stories told to pupils in primary schools in Nyakayojo Division, Mbarara district. The discussions were guided by the following objectives

1. To find out the traditional stories told to primary school pupils in Nyakayojo Division, Mbarara Municipality,
2. To examine how primary school pupils in Nyakayojo Division, Mbarara Municipality appreciate traditional stories.
3. To produce graphical illustrations that clearly explain the selected traditional stories for primary school pupils in Nyakayojo Division, Mbarara Municipality.

5.1 In relation to research objective one: to find out the traditional stories told to primary school pupils in Nyakayojo Division, Mbarara Municipality

Many stories were found to be told to primary school going children however the common one and well known by all the respondents was that of the formation of Lake Nyabihoko in Ntungamo district. This story has a wide range of legends however the researcher concentrated and relied upon the most common one. Thirty (30) pupils and all the six (6) teachers further said that the first king of the Abachwezi, Kato Kimera and Rukidi Mpuga, the spear and the bead, Isaza and the King of Hell, were second most popular to Nyabihoko.

Only fifteen (15) pupils and all the six (6) teachers said that they have ever heard of the coming of the Iteso, the Stone Age Men, the tools of the hunters of the early men, the discovery of fire, and Man Makes friends with wild animals.

The story of Kintu, and the story of Ishe Katabazi were also known by all twenty (20) pupils and six (6) teachers from the selected schools.

Teachers also said that they know both formal and informal stories, which they do tell to their pupils because they are important to children.

However when teachers were asked to tell the extent to which they taught visually illustrated stories, they all admitted that it was not a common practice for them. Through the observation check list for wheathe schools endeavour to acquire story books, the findings revealed that only one school Exodus Primary School had procured two story books of 'Ishe Katabazi'. On the other issue of written songs depicting and preserving the traditional stories of Primary schools it was found out that there was no single school with a written song.

5.2 In relation to research objective two: to examine possibilities of appreciating traditional stories at primary school level.

According to the findings of the study, all the thirty six (36) pupils admitted that they can appreciate illustrations if the teacher makes them on materials such as wood, metal, using pencil, pen and ink, paint, charcoal, oil, fat, or wax as long as they are used on a smooth level plate. The respondents also added also added that when the teacher uses colours and makes shades by adding water to the colour and when the teacher makes a piece of Art made from an assemblage of different forms such as collage to make a new whole, they can also appreciate and like the pictures. However the researcher found out that no illustrations for traditional stories were found in the schools.

5.3 In relation to research objective three: to produce graphical illustrations that clearly explain the selected traditional stories for primary school pupils in Nyakayojo Division, Mbarara Municipality.

The following discussion on this objective 3 is based on two categories of illustrations namely the initial illustrations that were tagged with the questionnaires and subjected to the respondents for their views; and secondly the illustrations that were graphically manipulated during the studio expoeimentations and finally subjected to respondents for critiquing.

Through the questionnaires all the forty two (42) respondents both teachers and pupils agreed that the images communicated the story of Mutuumo. For example the people in the background seemed to have been the wife and the children who were bidding the old man (Mutuumo) farewell; as he appeared to have been setting off for a long journey-going to Rwanda for trade. The respondents added that the animal in the illustration being slaughtered looked like the sacred and forbidden multi coloured cow that Mutuumo had prohibited his family from eating even if it died of natural causes. Lastly the mass of water that was being depicted in the illustration was identified as Lake Nyabihoko that formed mysteriously immediately after the slaughtering of the cow and from the observation check list it was found out that illustrations were used on very few traditional stories, however the subject books such as Social Studies had some (scanty) illustrations to the stories.

Lastly, the researcher through studio practice continued from already made sketches as subject matter for the development and production of graphical illustrations which required use of different materials, tools and techniques, and consequently manipulated with the computer in simple way to make them more appealing and understandable by the children. Later simple prints of the final images were subjected to respondents for critiquing. Materials like PVC, photo paper, sticker papers, banners and art papers were used for the final work as evidenced in the October- December, 2018 exhibition by the researcher.

The different graphical approach and techniques used in production of images proved that the illustrations could raise the children's excitement and help the learners to appreciate the story embedded in them. As Zhuhai (1996) says, story books are essential to the enjoyment and understanding sense of information that might seem to be unimaginable or complex. Chen (2001) agrees with Zhuhai where he observes that the graphical visuals produced depict visual therapy approach of motivating learners.

5.4 Conclusions

Whereas Primary school going children have been told quite a number of traditional stories, both oral while others written of which some of them such as the story of Kintu on the National school syllabus, little appreciation by the children has been realised as the stories remain abstract and are too hard to understand yet the wisdom embedded within would be of great benefit to the children. It is therefore regrettable to find that the educative stories with rich information, the wisdom embedded within and would be of great benefit are hardly understood. It was against this background that the study aimed at producing graphical illustrations about Lake Nyabihoko as a related story for easy interpretation by the primary school going children was carried out. The study evidently found out that although the graphical illustrations missing among the existing written stories, they are necessary for the child's learning and comprehension of the stories.

5.5 Recommendations

The researcher made the following recommendations:

Traditional stories should always be told to primary school going children so that they do not phase out with the rich educational and cultural values in them.

The National Curriculum Development Centre (NCDC) should liaise with cultural leaders to do more documentation and keep proper records and literature of the traditional stories especially those that are not yet published.

The teaching fraternity should embrace the use of traditional stories more so that they may not phase out.

Museums should be established all over the country to help in preservation of cultural values and awareness and inform the new generation of their heritage.

Traditional stories should always be interpreted visually so that the primary school going children can easily understand and appreciate the messages well.

Simple visuals for the narration of the message especially in stories should be highly used to cater for the understanding at an early stage of the learners' lives.

The study did not exhaust the power of the use of graphical illustrations therefore the researcher recommends that more graphical studies about easing communication and interpretation be made.

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APPENDICES

Appendix I: Consent Letter

REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN SCHOOLS

Dear Sir/Madam

My name is Twikiriize Alfred, and I am a Master of Art and Industrial Design (MAID) student at Kyambogo University Kampala. The research I wish to conduct for my Master's dissertation involves "Illustrations On understanding of Traditional Stories for Primary Schools in Nyakayojo division, Mbarara Municipality". This research will be conducted under the supervision from Kyambogo University, Uganda.

I am hereby seeking your consent to approach a number of primary schools in Nyakayojo division Mbarara Municipality to provide participants for this study.

I have provided you with a copy of my research proposal which includes copies of the measure and consent and assent forms to be used in the research process, as well as a copy of the approval letter which I received from the Kyambogo University Research Ethics Committee.

Upon completion of the study, I undertake to provide the Department of Art and Industrial Design with a bound copy of the full research report. If you require any further information, please do not hesitate to contact me on+256 701092480 and twikiriizealfred@gmail.com.

Thank you for your time and consideration in this matter.

Yours sincerely,

Twikiriize Alfred

Kyambogo University

Appendix II: Questionnaire for Pupils

Dear Respondent,

I am Twikiriize Alfred a student of Master of Art and Industrial Design (MAID) at Kyambogo University conducting a research on "Illustrations On understanding of Traditional Stories for Primary Schools in Nyakayojo division, Mbarara Municipality". The purpose of this study is to improve the understanding of traditional storytelling among pupils through use of graphical illustrations. The collected information will be used for research which is part of my MAID program. By you filling this questionnaire,

you are affirming your consent to use this information for this study. Your answers will be kept strictly confidential and will only be used for academic purposes. Your name will not be mentioned anywhere on the document, so kindly feel free and give true information and impartial opinion to make the research successful. Your cooperation is highly appreciated. If you need findings of this research, please send a request to twikiriizealfred@gmail.com and +256 701092480 or 0782838982.

Thanks once again for offering me your time and knowledge.

Please note that this questionnaire should be filled with guidance of your parent or guardian.

Please tick as applicable to you.

Section A: Demographic data of the respondents

1. Age:

2. Gender: Male

Female

3. Class: P5

P6

P7

Section B: Please tick any traditional stories that you are being told at your school

The formation of Lake Nyabihoko

Isaza and the King of Hell

The first king of the Abachwezi

Kato Kimera and Rukidi Mpuga

The spear and the Bead

The coming of the Iteso

The Stone Age Men

The tools of the hunters of the early men

The discovery of fire

Man makes friends with wild animals

1. Apart from the stories above, which other stories are you being told?


.....

Section C: Please tick either yes or no on any illustrations used for understanding traditional stories (Note: An illustration is a decoration, interpretation or visual explanation of a text, a story, concept or process).

| No | Response | Yes | No |
|----|---|-----|----|
| 1. | The teacher uses illustrations made out of wood | | |
| 2. | The teacher uses illustrations made out of metal | | |
| 3. | The teacher uses illustrations made using pencil | | |
| 4. | The teacher uses drawings made using charcoal | | |
| 5. | The teacher uses picture drawn with oil, fat, or wax onto the surface of a smooth level plate | | |
| 6. | The teacher uses colours and makes shades by adding water to the colour. | | |
| | The teacher uses pictures made using paint | | |
| 7. | The teacher uses artwork made from an assemblage of different forms, often from different materials, to form a new whole. | | |
| 8. | The teacher uses illustrations drawn using pen and ink | | |
| 9. | The teacher uses illustrations printed on paper | | |

Below are symbolic images that illustrate the formation of Lake Nyabihoko in Ntungamo District;

TABLE 1

| | |
|---|--|
|  | <p>The old man in front is depicting Mutuumo departing from his home for trade in Rwanda as the rest from the background are bidding him farewell.</p> |
|---|--|

1. Does the image above communicate the movement for a long journey?

Yes

No


2. If yes, how does it relate to Mutuumo and the formation of Lake Nyabihoko?

.....
.....

3. Suggest any words/write-ups that can be used to make the image more meaningful to the viewer?

.....
.....

TABLE 2

| | |
|---|--|
|  | <p>The multi coloured cow which was not to be slaughtered by any means is now being slaughtered.</p> |
|---|--|

4. Does the image above communicate slaughtering?

Yes

No


5. If yes, how does it relate to the slaughtering of Mutuumo’s forbidden cow at Nyabihoko?

.....

6. Suggest any text that can be used to make the image more meaningful to the viewer?

.....
.....

TABLE 3

| | |
|---|--|
|  | <p>The whole land of Nyabihoko suddenly turned into a lake upon the slaughtering of the forbidden cow.</p> |
|---|--|

7. Does the image above communicate the formation of the lake?

Yes

No

8. Are there lessons that people can pick out of the scenario?

.....
.....

9. Suggest any wording that can be used to make the image more meaningful to the viewer?

.....
.....

10. Are there any other ways though which the story can be illustrated?

Yes No

11. If yes, demonstrate some examples?

.....
.....

TABLE 4

| | |
|---|---|
| <p>1. Traditional stories should be made a must.</p> <p>2. Lake Nyabihoko's formation was under God's plan.</p> <p>3. Every teacher should know the common traditional stories.</p> <p>4. Primary school going children should take serious interest in stories.</p> <p>5. Modern books in primary schools nowadays incorporate stories to arouse interest.</p> <p>6. Where can story books be found?</p> | <p>The suggested typography and the different colours</p> |
|---|---|

12. How legible are the typography above?

Some are clear.....Others are not clear.....All are clear.....

13. If some are clear and others are not clear specify in terms of numbers

Some are clear.....Others are not clear.....

14. (a)Which colours are good for primary school children?

.....

(b) Give reason for the answer above

.....

15. Can all the colours be incorporated on the illustrations?

.....

.....

Thank you very much for this information

Appendix III: Questionnaire for Teachers

Dear Respondent,

I am Twikiriize Alfred a student of Master of Art and Industrial Design (MAID) at Kyambogo University conducting a research on “Illustrations On understanding of Traditional Stories for Primary Schools in Nyakayojo division, Mbarara Municipality”. The purpose of this study is to improve the understanding of traditional storytelling among pupils through use of graphical illustrations. The collected information will be used for research which is a part of my MAID program. By you filling this questionnaire, you are affirming your consent to use this information for this study. Your answers will be kept strictly confidential and will only be used for academic purposes. Your name will not be mentioned anywhere on the document, so kindly feel free and give true information and impartial opinion to make the research successful. Your cooperation is highly appreciated. If you need findings of this research, please send a request to twikiriizealfred@gmail.com and +256 701092480 or 0782838982.

Thanks once again for offering me your time and knowledge.

Please note that this questionnaire should be filled with guidance of your parent or guardian.

Please tick as applicable to you.

Section A: Demographic data of the respondents

1. Age:

2. Gender: Male

Female

3. Class: P5

P6

P7

Section B: Please tick any traditional stories that you are being told at your school

The formation of Lake Nyabihoko

Isaza and the King of Hell

The first king of the Abachwezi

Kato Kimera and Rukidi Mpuga

The spear and the Bead

The coming of the Iteso

The Stone Age Men

The tools of the hunters of the early men

The discovery of fire

Man makes friends with wild animals

2. Apart from the stories* above, which other stories are you being told?


.....

Section C: Please tick either Yes or No on any illustrations used for understanding traditional stories (Note: An illustration is a decoration, interpretation or visual explanation of a text, a story, concept or process).

| No | Response | Yes | No |
|-----|---|-----|----|
| 16. | The teacher uses illustrations made out of wood | | |
| 17. | The teacher uses illustrations made out of metal | | |
| 18. | The teacher uses illustrations made using pencil | | |
| 19. | The teacher uses drawings made using charcoal | | |
| 20. | The teacher uses picture drawn with oil, fat, or wax onto the surface of a smooth level plate | | |
| 21. | The teacher uses colours and makes shades by adding water to the colour. | | |
| | The teacher uses pictures made using paint | | |
| 22. | The teacher uses artwork made from an assemblage of different forms, often from different materials, to form a new whole. | | |
| 23. | The teacher uses illustrations drawn using pen and ink | | |
| 24. | The teacher uses illustrations printed on paper | | |

Below are symbolic images that illustrate the formation of Lake Nyabihoko in Ntungamo District, Ankole region

TABLE 1

| | |
|---|--|
|  | <p>The old man in front is depicting Mutuumo departing from his home for trade in Rwanda as the rest from the background are bidding him farewell.</p> |
|---|--|

4. Does the image above communicate the movement for a long journey?

Yes

No


5. If yes, how does it relate to Mutuumo and the formation of Lake Nyabihoko?

.....

6. Suggest any words/write-ups that can be used to make the image more meaningful to the viewer?

.....

TABLE 2

| | |
|---|--|
|  | <p>The multi coloured cow which was not to be slaughtered by any means is now being slaughtered.</p> |
|---|--|

4. Does the image above communicate slaughtering?

Yes

No

TABLE 4

| | |
|---|---|
| <p>1. Traditional stories should be made a must.</p> <p>2. Lake Nyabihoko's formation was under God's plan.</p> <p>3. Every teacher should know the common traditional stories.</p> <p>4. Primary school going children should take serious interest in stories.</p> <p>5. Modern books in primary schools now days incorporate stories to arouse interest.</p> <p>6. Where can story books be found?</p> | <p>The suggested typography and the different colours</p> |
|---|---|

27. How legible are the typography above?

Some are clear.....Others are not clear.....All are clear.....

28. If some are clear and others are not clear specify in terms of numbers

Some are clear.....Others are not clear.....

29. (a)Which colours are good for primary school children?

.....

(b) Give reason for the answer above

.....

30. Can all the colours be incorporated on the illustrations?

.....

Thank you very much for this information

Appendix IV: Interview Guide for Teachers

Introduction: To be read out loudly

I am Twikiriize Alfred a student of Master of Art and Industrial Design (MAID) at Kyambogo University conducting a research on “Illustrations On understanding of Traditional Stories for Primary Schools in Nyakayojo division, Mbarara municipality. The collected data will be used for research which is a part of my MAID course. The purpose of this study is to improve the understanding of traditional storytelling among pupils through use of graphical illustrations. By you participating in this interview, you are affirming your consent to use this information for this study. Your responses will be kept strictly confidential and will only be used for research purposes. Your name will not be mentioned anywhere on the document and your information will be kept confidential and for academic purposes alone, so kindly give an impartial opinion to make the research successful. Your cooperation is highly appreciated. If you need findings of this research, please send a request to +256 701092480/0782838982.

Thanks once again for your time and cooperation.

Name.....Sex.....

Marital status.....

Level of Education?.....

Job title.....

Years worked at this school?.....

Are you originally from this area? Yes. No

Age: 20-30 30-40 40-50 50 and above

| DOMAIN | TOPIC & PROBES |
|--------------------------------|---|
| Forms of Traditional Stories | What forms of traditional stories do you know? |
| Telling of Traditional Stories | Do Primary School teachers tell stories? To what extent do Primary School teachers tell stories? What traditional stories are told to primary school pupils? |
| Importance of Traditional | Are the Traditional stories told to Primary School Children of any importance to them? To what extent are they important? |
| Use of illustrations | Do traditional stories bear illustrations? To what extent do they bear illustrations? What illustrations are used for intellectualizing of traditional stories for primary school pupils? How can illustrations be produced? |

Appendix VI: Interview Guide for Pupils

Introduction: To be read out loudly

I am Twikiriize Alfred a student of Master of Art and Industrial Design (MAID) at Kyambogo University conducting a research on “Illustrations On understanding of Traditional Stories for Primary Schools in Nyakayojo division, Mbarara municipality. The collected data will be used for research which is a part of my MAID course. The purpose of this study is to improve the understanding of traditional storytelling among pupils through use of graphical illustrations. By you participating in this interview, you are affirming your consent to use this information for this study. Your responses will be kept strictly confidential and will only be used for research purposes. Your name will not be mentioned anywhere on the document and your information will be kept confidential and for academic purposes alone, so kindly give an impartial opinion to make the research successful. Your cooperation is highly appreciated. If you need findings of this research, please send a request to +256 701092480/0782838982.

Thanks once again for your time and cooperation.

Name.....Sex.....

Marital status.....

Level of Education?.....

Job title.....

Years worked at this school?.....

Are you originally from this area? Yes. No

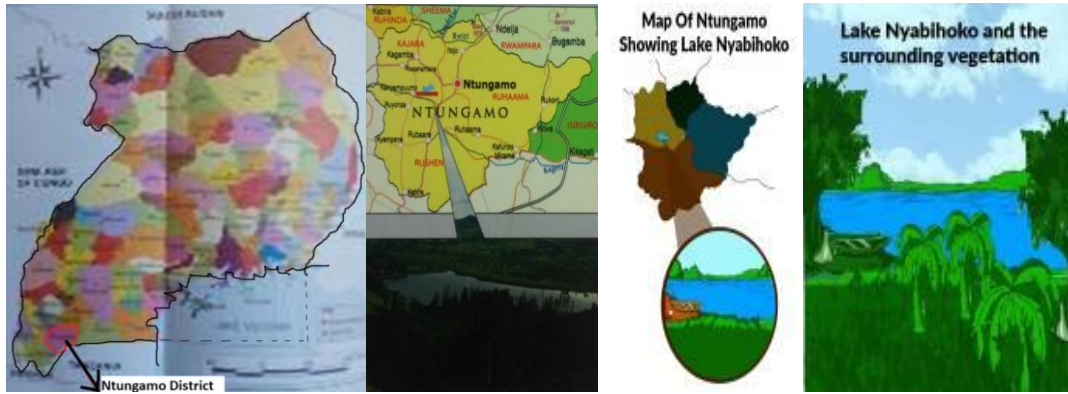
Age: 20-30 30-40 40-50 50 and above

| DOMAIN | TOPIC & PROBES |
|--------------------------------|---|
| Forms of Traditional Stories | What forms of traditional stories do you know? |
| Telling of Traditional Stories | Do Primary School teachers tell stories? To what extent do Primary School teachers tell stories? What traditional stories are told to primary school pupils? |
| Importance of Traditional | Are the Traditional stories told to Primary School Children of any importance to them? To what extent are they important? |
| Use of illustrations | Do traditional stories bear illustrations? To what extent do they bear illustrations? What illustrations are used for intellectualizing of traditional stories for primary school pupils? How can illustrations be produced? |

Appendix VII: Observation Checklist

1. Any illustrations used in traditional stories?
2. Procured Traditional story books for Primary schools if any.
3. The written songs about the traditional stories for Primary schools.
4. Do the primary school teachers simplify the traditional stories for the children by making simple drawings?

Appendix VIII: Maps and pictures showing Lake Nyabihoko



Appendix IX: Beautiful scenery of landing site at Lake Nyabihoko



Appendix X: The Sacred Cow that led to the formation of the Lake



Appendix XI: Milking guards and the calabashes that Mutuumo used as his containers for the milk and milk products



Appendix XII: Remains of Milking Guards and pots



**Remains of the milking guards and
Pots that belonged to Mutuumo on
Lake Nyabihoko**

Appendix XIII: Tourists ready for a boat Ride at Lake Nyabihoko

